

MUSICAL AMERICA

Edited by

John C. Greene

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CHALIAPINE, SAILING, FIRES PARTING SHOT

Criticism Here Not Profound, Says
Russian Basso—Opera a
Business

Metropolitan Singer Declares He Has
Learned Nothing from the Comments of
New York's Newspapermen—We Are Too
Tired from Our Work to Want to Study
New Ideas, He Says

Theodore Chaliapine, the Russian basso, whose radical disregard of operatic traditions has exposed him to a good deal of adverse criticism in New York this Winter, sang for the last time with the Metropolitan Company on Tuesday, in Philadelphia, in "Don Giovanni," and sailed the next day for Europe. On Monday he took occasion to deliver himself of his opinion of the New York standard of criticism.

"Criticism in New York is not profound," he declared to a *Times* interviewer. "I have been criticized very much during my artistic life. The most profound of the criticisms have taught me to correct my faults. But I have learned nothing from the criticisms I have read in New York. I have searched my inner consciousness after reading these criticisms and I find that they are not based on a true understanding.

"For instance, the critics found my *Don Basilio* in 'The Barber of Seville' a dirty, offensive creature. I make *Don Basilio* a Spanish priest. It is a type I know well. He is dirty and unkempt. He is a beast, and that is what I make him, but the critics would desire a softer version. They also dislike my conception of *Leporello* in 'Don Giovanni,' but I am confident it is as good a *Leporello* as has been seen.

"It is unfair to criticize me at all for the parts I have sung here, outside of 'Mefistofele,' for most of my big parts are in Russian operas, which are not done here at all."

The big basso then went on to discuss the New York public's attitude toward opera.

"New York is a vast, seething inferno of business," said he. "People are so tired when they get through work that they want recreation and sleep. They don't want to study. They don't want to hear new things. They want to listen forever to 'Faust' and 'Lucia.'"

"In Europe it is different. There people want to hear something new all the time. The audience at the Metropolitan reminds me of a family that lives in the country and won't travel. It is satisfied with the same view of the same garden forever.

"Another thing. The audiences here find it smart to come very late and go early. This is not an insult to the singer, but to the composer, about whom, as a matter of fact, it cares nothing.

"For the first time it has struck me that opera is a business. It is conducted here solely for dollars. That is not as it should be, and not as it is anywhere else."

Miss Abott to Return to Opera Stage

According to an announcement made this week, Bessie Abott and Heinrich Conried have settled their differences and the young American singer will return at once to the Metropolitan fold. At the end of last season Miss Abott declined to go on tour with the Metropolitan Company and brought suit against Mr. Conried for the annulment of her contract. Meanwhile she has been heard in other cities in concert.



Photo Copyright by Mishkin, N. Y.

ALESSANDRO BONCI AS "DON OCTAVIO"

One of the Principal Features of the recent revival of Mozart's "Don Giovanni" at the Metropolitan Opera House, under Gustav Mahler's direction, was Mr. Bonci's singing of "Don Octavio." During his two seasons in America, New York has sealed Europe's verdict of this Italian tenor in recognizing him as one of the greatest artists of the age

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HAMMERSTEIN WILL TRY PHILADELPHIA

Agrees to Give Two Performances
There with Tetrzzini and
Mary Garden

Number of Quaker City's Wealthy People
Prevail Upon Impresario to Let Them
Test His Brand of Grand Opera—"Lucia"
and "Louise" to Be Given During
March

PHILADELPHIA, Feb. 18.—Oscar Hammerstein has at last been prevailed upon to make the venture into the Philadelphia operatic field. It is authoritatively announced that he will give two performances at the Academy of Music, one on the afternoon of March 19, with Tetrzzini as *Lucia*, and one in the evening of March 26, with Mary Garden in "Louise." The negotiations leading up to this successful conclusion have been long and tiring, but it is generally recognized that these two performances are in reality tests to see how Philadelphia will like the Hammerstein brand of opera with a view to his entering the field permanently and again taking up his scheme of building an opera house in this city.

Mr. Hammerstein will make this experiment in response to an invitation sent to him in a letter signed by a number of wealthy people who are supporters of the Metropolitan Company. The leader in the movement was G. Heide Norris, who conducted the negotiations which almost succeeded in inducing Mr. Hammerstein to build here.

The announcement of these two performances came in a characteristic letter from Mr. Hammerstein. He wrote:

MY DEAR MR. NORRIS:

I have persuaded Miss Garden to stay for the week of March 23. I therefore can come to Philadelphia Thursday, March 19, matinée, "Lucia," with Tetrzzini, and March 26, evening, "Louise," with Mary Garden, provided I am requested to do this by your best people in writing. I can give these performances in New York to capacity, more than your Academy will hold. Your leaders have selected the Metropolitan Opera Company to furnish opera for Philadelphia. My coming unsolicited would look like an attempt to "butt" in or solicit patronage. I cannot make money out of two performances in Philadelphia, but can look upon an invitation as a certificate of merit and personal satisfaction. But, if I do come, I will make 'em sit up.

O. HAMMERSTEIN.

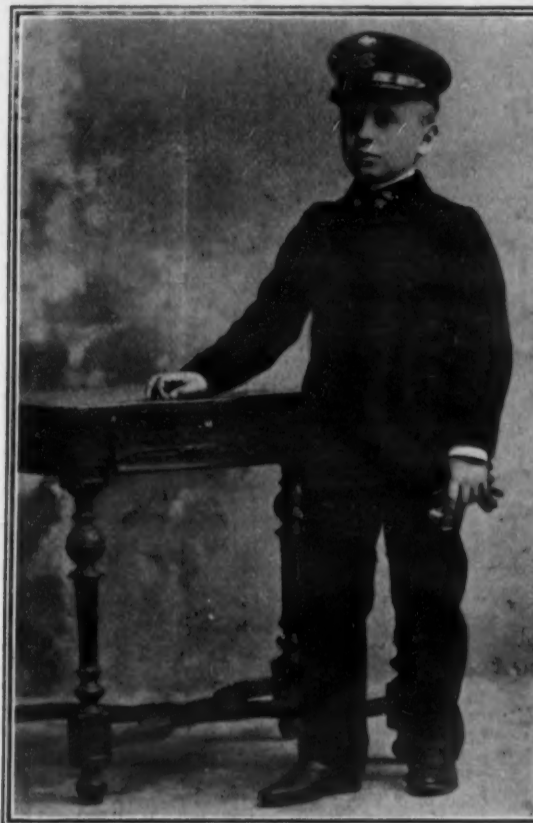
Premiere of "Pelleas et Melisande"

Claude Debussy's lyric setting of Maeterlinck's "Pelléas et Mélisande" was given for the first time in America at the Manhattan Opera House on Wednesday. Such was the interest manifested in the production that every seat in the house was sold out early in the week. Many professional musicians and critics from other cities came to New York especially for the occasion. The audience received the novelty in a manner encouraging to Mr. Hammerstein.

Mary Garden as *Mélisande*, Jean Perier as *Pelléas*, Hector Dufranne as *Golaud* and Jeanne Gerville-Réache as *Génévieve* sang the rôles they created in the premiere of the work at the Opéra Comique. The other parts were taken by Miss Sigrist and MM. Crabbé and Arimondi. M. Campanini conducted. The performance will be reviewed in MUSICAL AMERICA next week.

SAMMARCO'S CHILDREN HAVE OPERA OF THEIR OWN

Manhattan Opera House Baritone Recently Called Upon to Increase Subsidy for Theatre Run by His Talented Sons and Daughters



Paolo Sammarco



Anna and Eva Sammarco



Marcello Sammarco

That the children of actors and opera singers should play at their parents' occupations is to be expected, but the four elder children of Mr. and Mrs. Mario Sammarco carry their play to a further extent than is customary, and continue it even when their parents' absence in America might be supposed no longer to serve as a stimulant to the game. Of the five children of the artistic baritone of the Manhattan Opera House and his agreeable Russian wife, all but the youngest are deeply interested in the existing play of acting and singing, and that the youngest, little Bianca Maria, does not also participate in the game is due to no fault of hers, but to her tender age, since she is a mere baby of about a year. In the basement of the Sammarco home in Milan, Italy, these children have fitted up a miniature theatre of their own, and proudly gave it its name, the "Mario Sammarco Theatre." Here they are constantly giving performances for themselves and their young friends, and they take it all most seriously. Thus, not long ago, the eldest boy, Marcello, aged eleven, wrote quite seriously to his father in this city: "Dear father, funds are short for the Mario Sammarco Theatre. As you are its patron please supply some." Hearing of the letter, several other of the artists staying in the same hotel asked leave to come to the rescue of the impoverished theatre,

with the result that Messrs. Bassi, Daddi, Gianoli-Galetti and Sammarco himself constituted themselves subscribers to its welfare, subsidizing it quite as the government does the Italian opera houses.

In their repertoire the children are most catholic. They give abbreviated versions of the operas in which their father has sung, they rummage among his collection of librettos and plays for material, or they give versions of their own of various stories or legends, one of their favorites being the mediæval story of the loves of Rudello and the Princess Melisande. Each one of the four has his or her own specialty. Thus Marcello is always the lover in the dramas, the tenor in the operatic performances. Paolo, the second, aged nine and a half, is the baritone or the comedian, eight-year-old Anna, the prima donna, and six-year-old Eva the page. The latter was born while her father was singing in the opera "Tosca," with Mme. Campanini in the title rôle, for, although New Yorkers have had no opportunity to hear this lady in opera at the Manhattan, under her maiden name of Eva Tetrizzini she has an enviable reputation in Italy and South America as an artist, and once visited this country as a singer, in the company of her brother-in-law, Italo Campanini, making a very good impression upon the Academy of

Music audiences, especially as *Desdemona* in Verdi's "Othello." In honor of Mme. Campanini then, the little girl was christened Eva.

"Rigoletto" is quite a favorite opera with the children, even as the title rôle is one of their father's favorites. They know every note of it, and Marcello and Paolo especially delight in giving performances of it.

Any costumes, wigs or other accessories which their father may have left behind him are quite sure to be looked over, and if possible availed of, for the children like to make their performances as complete in detail as possible.

Their theatrical performances are not allowed to absorb too much of the children's time, however. Lessons must come first, and already the boys speak German quite fluently. They attend a military school in Milan, but manage to find time for their pet diversion. Unless their childish tastes alter, Signor Sammarco is apt to find himself with a family opera company on his hands, after a few more years shall have elapsed, instead of being the sole artist of the family. But they come naturally by these stage inclinations on both sides of the family, since before she met her husband, Signora Sammarco had intended herself to be an opera singer, and had gone to Milan to cultivate an excellent voice for that purpose.

ELISE LATHROP.

Elizabeth Morrison for Philadelphia

PHILADELPHIA, Feb. 18.—Elizabeth Morrison the American mezzo-soprano, will be heard on March 11, in the Bellevue-Stratford, associated in a recital with Mme. Szumowska, the Polish pianist, and a member of the Adamowski trio. Miss Morrison recently appeared with success in London at a concert given under the patronage of the Duke of Portland and Archdeacon Wilberforce. She possesses a voice of wide range and dramatic effectiveness. Frances Graff Sime will manage the concert.

The German Emperor frequently directs that free tickets to the Royal Opera be sent to professors, artists and distinguished persons

whom he has received in audience, as well as to tradesmen with whom he has dealings. So that, taking both the permanent and occasional free lists, the seats left for the public have been limited to a few hundred, and those are mostly undesirable, the theatre only seating about fifteen hundred.

The Metropolitan is not the only opera house soon to have a change of direction. The Théâtre de la Monnaie, of Brussels, one of the foremost opera-houses in the world, will no longer be under the control of Kufferath after this year. The theatre has not made money under its present manager, although the artistic level has been high.

Heinrich Knotte to Marry Again

MUNICH, Feb. 16.—The engagement is announced of Heinrich Knotte, the tenor, who has just returned from singing at the Metropolitan, New York, and a former pupil of his, Fräulein Feilner. His wife, who was an American, died last Winter.

Conried Engages Ellen Beach Yaw

Ellen Beach Yaw, the American coloratura soprano, has been engaged to sing Mme. Sembrich's rôles at the Metropolitan for the remainder of the season. She will make her first appearance shortly in "Lucia di Lammermoor." Mme. Sembrich is now making a concert tour.

BUFFALO CLEF CLUB GIVES FINE CONCERT

Alfred Jury's Chorus Assisted by Mme. Calvé and Mlle. Renee Chemet

BUFFALO, Feb. 17.—An excellent concert was given on February 14 at Convention Hall by the Clef Club under Alfred Jury, in association with Mme. Emma Calvé and Mlle. Renee Chemet. The mixed chorus, now practically a new organization, numbering about one hundred and seventy-five voices, acquitted itself in a highly commendable manner. The voices sounded fresh and in point of massive volume of tone, pure intonation, precision of attack, the chorus reflected great credit on the thorough training of their director. There were chorus numbers by Dudley Buck, Pinsuti, Bartlett, Weinzierl, Eaton Fanning and Sullivan, the latter's "I Hear the Soft Note" being particularly effective, both on account of the fine composition and its admirable rendering. As encores were given Stewart's "The Bells of St. Michael's" and Scott's "Wha Hae," which were excellently sung.

Mme. Calvé gave unbounded pleasure by her superior art and glorious voice in songs and encores by David, Gounod, Saint-Saëns, an old Spanish song, and a Chacon Provençal, with the Habanera from "Carmen" at the close, together with the Clef Club. After tremendous applause this had to be repeated.

Mlle. Chemet proved herself to be a violinist of much temperament and musical expression in the andante and finale of Lalo's "Symphonie Espagnole." M. Camille Decreus accompanied the soloist very creditably, while Mrs. Julia S. Bagnall played some chorus accompaniments. The audience nearly filled the large hall.

M. B.

WHO GATTI-CASAZZA IS

Mr. Conried's Successor Began His Career as an Engineer

Signor Gatti-Casazza, the new co-director with Andreas Dippel of the Metropolitan Opera House, is a native of Ferrara, where the family have been prominent for generations. His father, a soldier of renown, a colonel, served under Garibaldi, has been a deputy in the Italian Parliament and has for years been director of the Teatro Comunale of Ferrara. This is, however, a purely honorary position, not a salaried one, and corresponds somewhat to that of one of the Board of Directors of the Metropolitan Opera House in this city.

The new director, who will come from a similar position at La Scala, Milan, is a man in the early forties, tall, dark in coloring, and of affable and agreeable manner, rather grave and serious in disposition. The post at La Scala involved the choice of the operas to be produced, the artists to sing them and similar details, Signor Gatti-Casazza is an engineer by profession, and has achieved considerable renown in his profession before he adopted the managing of the most important opera house in Italy.

"Salomé" as a Musical Reading

On Sunday afternoons and Thursday evenings during February, Amy Grant, reader, and Adolph Glosé have been giving a series of musical readings at Miss Grant's studio, 78 West Fifty-fifth Street. The opera of "Salomé," with Oscar Wilde's text and Richard Strauss's music, is their offering, and they have pleased highly discriminating audiences.



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CONCERT TENOR'S SUCCESS IN LIGHT OPERA ENCOURAGES COLLEAGUES



Scene from the Second Act of "A Waltz Dream," Now Being Given at the Broadway Theatre, New York

Edward Johnson, the former concert tenor who has entered the light opera field as the star of the American production of Oscar Strauss's "A Waltz Dream," continues to draw "capacity houses" nightly at the Broadway Theatre, New York.

Mr. Johnson's success in his new sphere has established a precedent. Hitherto managers

have fought shy of engaging concert tenors for light opera productions, on the ground that, while better qualified artistically, they are less skilled as actors than singers who work up from the ranks of the chorus. When the necessity arose to find a tenor capable of singing high B seven or eight times in the course of a performance, however, prejudices had to be thrown

aside and concert managers consulted, with the result that Mr. Johnson found himself at the head of the cast of the new Viennese operetta almost before he realized it.

The brilliant success he has made is familiar to all New York and augurs well for his continued progress toward his grand opera goal. Other concert tenors feel encouraged to hope

that producers of light operas of the better class will more readily avail themselves in future of artists who have established their reputation as concert and church singers, and thus enable them to gain stage experience. Mr. Johnson's resignation as soloist at the Brick Presbyterian Church, New York, where S. Archer Gibson is choir director, will take effect on May 1.

TWO OPERAS TO BE GIVEN IN ENGLISH

Metropolitan Opera House Will Present "The Bartered Bride" and "Oberon"

Considerable interest has been aroused this week by the announcement that the new management of the Metropolitan will occasionally produce opera in English.

Two, if not more, operas are likely to be sung in the vernacular next season at the big Broadway opera house.

One will probably be Weber's "Oberon." The other may be Smetana's rustic opera-comique, "The Bartered Bride," one of the great successes of the past quarter of a century in Europe. A third work, with an English subject, is under consideration.

Mr. Conried this week expressed his belief in the future of opera in English.

"With the artists already at the Metropolitan and with others whom I have engaged for next season," said the retiring manager, "it should be quite feasible to produce certain works in English."

"In addition to such singers as Olive Fremstad, Louise Homer, Robert Blass and others, I have secured the services of the American basso, Hinckley."

"As for the tenors, who are supposed to be the stumbling blocks in the way of the projected innovation, are you aware that Dalmorès sings English?"

"At first, I think, popular prices should be charged for the performances of anglicized opera. They would probably cost much less than the

performances in other languages, for there are thousands of excellent American singers here and abroad eager for engagements whose assistance could be had on moderate terms."

Some opposition to the idea of departing from the old order of things at the Metropolitan is said to exist in the influential real estate directorate which owns the theatre.

Moreover, some of the American artists, who have in the past sung opera in French, German and Italian, are believed to be lukewarm in their feeling as to the matter.

SING "THE NATIVITY"

Catholic Oratorio Society Presents H. J. Stewart's Oratorio

Carnegie Hall was crowded to the doors last Sunday night for the performance by the Catholic Oratorio Society of "The Nativity," by H. J. Stewart, which was given under the patronage of Archbishop Farley.

Emil Reyl, conductor of the society, was congratulated afterward on the work of the one hundred and fifty singers who compose his choir. They sang the oratorio, which is in flowing, churchly style, well fitted to effective choral work, with good tone, precision, earnestness and appreciation of the music.

Mme. Selma Kronold, soprano; Rosemarie Campbell, contralto; John McCluskey, tenor, and Frank Croxton, bass, were the soloists. All acquitted themselves creditably and greatly pleased the audience.

There was hearty applause for choir and solo singers all through the evening. After "My Soul Doth Magnify the Lord," which was sung with excellent effect by Mme. Kronold, the soprano received a bouquet of beautiful flowers. After the chorus that followed, "Sing, O Daughter of Zion," the choir received quite an ovation.

POHLIG BADLY HURT IN RAILROAD CRASH

Twenty of Philadelphia's Orchestra Musicians Injured—Concert Is Postponed

PHILADELPHIA, Feb. 17.—The serious injury of Carl Pohlig and between twenty and thirty members of the Philadelphia Orchestra in a train wreck on Thursday night made the scheduled concerts for last week impossible. Leader Pohlig is confined to his bed suffering from a badly bruised arm and leg and internal injuries, the extent of which is not yet fully determined. He expects to wield the baton at next Friday afternoon's and Saturday evening's concerts, but, if he is still unable to do so, Concertmeister Thaddeus Rich will take his place.

The wreck occurred at Felton, a little station about three miles from Chester, Pa. The orchestra had played in Wilmington and were on their way home when their special train crashed into a freight. The engineer and fireman of the special were killed and the musicians were hurt both by shock and splintered glass. Many of the valuable instruments in the baggage car were smashed, among them four basses, several cellos, one said to be worth \$10,000, and a number of violas and violins.

The force of the impact threw the men from their seats and three were made unconscious by the shock. Flying splinters of glass from the broken windows caused many serious lacerations and several fractured bones were caused by the suddenness of the impact. The accident happened shortly before midnight. It was three hours later when the musicians reached their

homes in this city. Mr. Pohlig immediately summoned a physician and it was found that his injuries were more severe than he had at first thought. It is very doubtful whether he will be able to leave his bed in time for Friday's concert.

Concertmeister Rich was among those suffering from the shock, but his injuries are not serious and he will be able to conduct the concerts in case Mr. Pohlig is still incapacitated.

H. M. N.

DRUGGIST A COMPOSER

A Capella Choir of Milwaukee Sings Slumber Song Written by Local Man

MILWAUKEE, Feb. 17.—The A Capella Choir, of the city, scored another success at the concert which they gave at the Pabst Theatre on Tuesday. This was the second concert given by the society since the reorganization last Fall and there has been rapid advancement under the leadership of Prof. William Boeppeler. Productions of Beethoven and Haydn were sung as well as works of other great writers. One of the hits of the evening was the rendition of a slumber song composed by John T. Lochner, a Milwaukee druggist, who spends his spare time in writing program music.

Hedwig Nurnberger, a new Chicago singer, received much applause, and the cooperation of Mae Doelling added much to the success of the concert.

City Treasurer W. H. Graebner, who is one of the leading candidates for mayor in Milwaukee, is the president of the A Capella Choir and gives much of his time to the musical organization.

M. N. S.

Nikolas Rimsky-Korsakoff, the Russian composer, has been made a corresponding member of the Paris Academy of Arts in the place of the late Edvard Grieg.



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Suite in E minor	Bach
Prelude and Gavotte in E major	Corelli
"La Folia"	Gluck
Melodie	Porpora
Allegretto	Pugnani
Prelude and Allegro	Couperin
"Chanson Louis XIII" and Pavane	Rawlins
"Chanson Meditation"	Cottonet
Two Old Vienna Waltzes	Lanner
Rhapsodie Piedmontaise	Sinigaglia

Let the weather do its worst, but it cannot keep New Yorkers at home when Fritz Kreisler is to be heard. No one was surprised, therefore, to see Carnegie Hall well filled last Saturday afternoon, when the popular violinist gave his second recital. The assemblage was notable for the number it included of the most prominent and cultured music patrons of the metropolis. The atmosphere was charged with the listeners' enthusiasm and the artist was prevailed upon to make several additions to his program, the "Tango," a Spanish dance, by Ferdinand Arbos, the former concertmaster of the Boston Symphony Orchestra, Sulzer's Sarabande and his own arrangements of Dvorak's "Humoreske" and a Schubert "Moment Musical."

The program consisted for the most part of works of the early classicists, such as can be enjoyed by the average listeners of to-day only when played by a really great artist. Mr. Kreisler has long since reached the lonely heights of his profession, and his masterful interpretation of the Bach music, his ravishing beauty of tone and exquisite purity of style in the third group of Gluck, Porpora, Pugnani and Couperin compositions, and the brilliancy of the Corelli variations under his treatment, made an overwhelming appeal to his audience. Equally enjoyable were the Lanner waltzes, while the little novelty by Mr. Cottonet was assuredly heard to best advantage and the Sinigaglia work proved an imposing display piece. He was efficiently accompanied by Haddon Squires.

What the critics said:

"Mr. Kreisler played the music with splendid vigor and stirring rhythmical incisiveness."—*H. E. Krehbiel in the Tribune.*

"His recitals are among the greatest pleasures of the musical season."—*W. J. Henderson in the Sun.*

"His playing of Bach is supremely noble and imposing, full of vitality and poetic spirit. After it came Corelli's 'La Folia,' in which Mr. Kreisler added a sort of rich and sober bravura to his breadth of style and beauty of tone."—*Richard Aldrich in the Times.*

"With a less great artist the Corelli 'La Folia' variations might have descended to mere virtuosity, but with Kreisler's magic touch they had all the delicacy and luster and the transparent coloring of a bit of old porcelain."—*Reginald de Koven in the World.*

"Mr. Kreisler had to add several extras—played with inimitable tenderness, ravishing beauty of tone, and an atmosphere that only true interpretative genius can create."—*H. T. Finck in the Evening Post.*

"It was all good music and was delightfully played."—*New York Herald.*

Mme. Galski's Chicago Recital

CHICAGO, Feb. 17.—Johanna Galski appeared as the finale of a very strenuous week in a recital in Orchestra Hall last Saturday afternoon, delighting a large and enthusiastic audience with a program of wide range, embracing selections of Schumann, Wagner, Grieg and Strauss, not to remark several of the Moderns. Early in the week Mme. Galski appeared in opera in Philadelphia, supplementing this by two impersonations as widely diverse as *Donna Elvira* and *Bruennhilde* in New York, and then taking the midnight train arrived here apparently well rested for her recital.

C. E. N.

AS CINCINNATI SAW DE PACHMANN



From the Cincinnati Post

When Vladimir de Pachmann appeared in Cincinnati recently he became acquainted with his audience at once, and from the time he struck this first chord was on intimate terms with it. After he had played the Chopin Sonata, which includes the Funeral March, he wiped off

the dust "raised by the hearse"; he insisted that he had played "the last key on the piano" when he wandered near the treble end of the instrument, and he wondered "what the program said next" before he began each piece. All this was interestingly set forth in the Cincinnati Post.

WHEN MAHLER'S BATON FLEW

Fair Patroness of Metropolitan Finds New Hair Ornament

Gustave Mahler lost his symbol of leadership a few nights ago and a young woman who "collects" souvenirs acquired one of a greater reminiscent value than she had ever hoped to gather unto herself. She is a patroness of the Metropolitan Opera House and she was watching Mahler intently when she noticed that his baton had disappeared. That was during a fortissimo *con fuoco* movement.

Meister Mahler paused not nor did he, like Wassili Safonoff, conduct with his fingers. He produced another baton from his pocket as though losing one were but a usual incident of an evening.

But when the young woman was about to put on her hat at the close of the performance she discovered a new ornament in her hair. In triumph she carried it home and now, wrapped in tissue paper, Mahler's baton is one of her most precious possessions.

Mme. Schumann-Heink's annual New York song recital in Carnegie Hall is announced for March 7, which may be the popular contralto's last appearance in the Metropolis for an indefinite time.

MR. CONRIED'S PLANS

He Will Spend Summer in Europe—To Manage New Theatre

Heinrich Conried this week confirmed the report that he was to be administrator general of the New Theatre. He would not enter into any explanation of his plans, which, however, he indicated would be of the broadest educational nature. Mr. Conried, at the close of the opera season, will go to Europe, remaining there until December, when he will return to America, devote himself for a time to the affairs of the New Theatre, and will then probably spend the Winter in California.

Mr. Conried's gain in physical health during the last few days, since the time when he determined to give up the struggle at the Metropolitan, is noticeable. His doctors have time and time again stated that the headway he has made toward recovery, even when that recovery was retarded by the stress and worry of business, has been remarkable.

Hambourg Received Vaudeville Offer

In an English interview Mark Hambourg, who recently played in America, is quoted as saying that he was offered a large weekly salary by a New York manager to go into vaudeville. He declined the offer.

DE PACHMANN BIDS CHICAGO FAREWELL

His Last Recital Attracts Large
Audience—Program of
Chopin Music

CHICAGO, Feb. 17.—Vladimir de Pachmann, the eccentric, ever interesting and rare Odessan pianist, gave a farewell concert here Sunday afternoon at Orchestra Hall, attracting a crowded house, despite the fact that it was his fourth concert here this season. The program was solidly and beautifully Chopin from beginning to end, and interpreted with that beauty of phrasing and rare quality of tone for which the eccentric Russian is famous.

Although de Pachmann clashed with his physician in appearing at this concert, having been in ill health for the past four weeks, he renewed and glorified all of the favorable impressions of the past by his work on this occasion.

In the first two movements of the sonata in B flat minor his weakness was apparent, but he rallied for the "Marche Funebre" and played it in a fashion wonderfully impressive, tonally delightful, reflecting the passing of the world's pomp and pageant. Following this imposing introduction came four preludes, a nocturne, a polonaise and a fantasia. The last group included ballade, barcarole, mazourka, etude, the grande valse in C sharp minor, with a tarantella in A flat as a finale. Then followed encore after encore.

The "Marche Militaire" of Schubert-Tausig and the etude from Liszt were given as the finale. It is said that the Russian officials here and the heads of several societies have importuned de Pachmann to come again. He declares that the concert already announced and sold out for June 15, in Queens Hall, London, will positively be his last appearance, as this means rounding out his three score years, two of which have been spent delighting the world with the witchery of his art.

C. E. N.

LESLIE HARRIS'S SKETCHES MAKE NEW YORKERS LAUGH

Clever English Entertainer Gives a Second
Recital Before Leaving for
Canadian Tour

Leslie Harris, the English musical entertainer, kept a large audience laughing throughout the evening at Mendelssohn Hall last Friday, excepting at such times as he did not want people to laugh, as, for instance, when he sang "The Land of the Might-Have-Been." This was his last New York appearance prior to his extended tour of Canada.

Mr. Harris is one of the cleverest artists in his special sphere that have ever appeared in New York. He is an accomplished pianist and possesses a keen sense of humor, an expressive face and a pleasing voice. His subtle appreciation of different composers' characteristics made his burlesque of the "Merry Widow" waltz a la Mozart, Mendelssohn, Chopin and Sousa one of the greatest treats of the evenings.

Another especially enjoyed number was his "Amateurs in Opera," repeated, by request, from his first recital. He also gave excellent imitations of Albert Chevalier and George Grossmith, comparisons of the love songs of to-day and yesterday, and a laughable musical sketch, "A Little Music." There was much applause, and it was deserved.

Planning Sauer's Tour

BALTIMORE, Feb. 17.—Bernhard Ulrich, of the Lyric, will manage the tour of the United States of Emil Sauer, the celebrated Dresden pianist. The tour begins next Fall and will continue ten weeks. Mr. Sauer will be heard at the concert of most of the great symphony societies. His tour will take him as far west as Omaha. Mr. Sauer's last visit to America was in 1899.

W. J. R.

MENDELSSOHN HALL

New York, Wednesday Evening, Feb. 26
Chamber Music by HJALMAR VON DAMECK, (Violin),
assisted by JULIUS LORENZ, (Piano); EDMUND FOERSTEL,
RICHARD BURGIN, (Violins); JOS. J. KOVARIK, HANS WEISS-
MANN, (Violas); WM. EBANN, VON DER MEHDEN, (Violon-
cellos); GOTTFRIED KRITZLER, (Piano Accompaniment).
Program: Trio B flat major op. 12, Lorenz; Concerto, 2
violins and piano, D minor, J. S. Bach; Sextet, B flat major,
op. 18, Brahms. Tickets, \$1.50, \$1.00 and 75 cents at
Mendelssohn Hall Box Office.

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announces that she has severed her connection with the office of Loudon Charlton, Carnegie Hall, and is now under the management of George M. Robinson, 1 Madison Ave., N. Y., to whom all communications regarding terms, dates, etc., should be addressed.

"SIBERIA" IS AGAIN SUNG AT MANHATTAN

Tetrazzini Continues to Attract
Crowds—Bressler-Gianoli's
Fine "Carmen"

WEEK AT THE MANHATTAN

Wednesday, Feb. 12—"Lucia di Lammermoor": Mme. Tetrazzini; MM. Zenatello, Sammarco, Arimondi.

Friday, Feb. 14—"Siberia": Mmes. Agostinelli, Trentini; MM. Bassi, Sammarco, Cazauran, Gianoli-Galletti.

Saturday, Feb. 15—Matinée—"Lucia di Lammermoor."

Evening—"Carmen": Mmes. Bressler-Gianoli, Zeppilli, Trentini; MM. Dalmorès, Ancona, Gilibert, Daddi.

Monday, Feb. 17—"Rigoletto": Mmes. Tetrazzini, de Cisneros; MM. Bassi, Sammarco, Gilibert, Arimondi.

Wednesday, Feb. 19—"Pelléas et Mélisande": Mmes. Garden, Gerville-Reache, Sigrist; MM. Perier, Dufranne, Arimondi, Crabbé.

Mme. Tetrazzini sang three times for Mr. Hammerstein's patrons last week. The evidences she had given on Monday of being vocally ill-disposed had disappeared on Wednesday and her two appearances as *Lucia* called forth the usual manifestations of delight, repetitions again being demanded of the "Mad Scene," with her brilliant pyrotechnics up aloft. On Monday she was again heard in "Rigoletto," but *Gilda*, notwithstanding her effective singing of the "Caro Nome" aria, is the least satisfactory of the impersonations she has given in New York.

The interest that a large audience manifested in "Siberia," when it was given for the second time on Friday, could be construed as in itself justifying Mr. Hammerstein in staging this Giordano novelty. Mr. Bassi sang *Wassili*, instead of Mr. Zenatello, and acquitted himself well.

"Carmen," revived on Saturday night after having been temporarily shelved by the season's novelties, presented Clothilde Bressler-Gianoli as a greater exponent of the title rôle than ever. Both in song and action this admirable artist surpassed herself.

GOOD NEWS FROM SOBESKI

Boston Baritone Meeting with Success in Southwest and Mexico

BOSTON, Feb. 17.—Friends of Carl Sobeski, the distinguished baritone and teacher, who has been spending the Winter in Seattle and who is now making a tour of the Southwestern States and Mexico, have received communication from him from Mexico City stating that he has been having a most successful tour.

The *Week-End*, Seattle's society paper, published in the issue of January 18, the following paragraph regarding Mr. Sobeski's farewell musicale: "In the form of an *au revoir* affair for Carl Sobeski who leaves to-day for the South and Mexico, an informal musical evening was given on Monday at the Graystone by Miss Lewys, Mr. Sobeski and Mr. Boyd-Wells. Those who attended were fortunate in finding the artists of the evening in a most obliging and happy mood. For two hours, in a most informal manner, a program ranging from the old French classics to the most modern compositions was given and it was as if the artists were entertaining themselves rather than a concert audience. The work of these artists is too well known to need mention beyond the fact that they were all in excellent form and charmed their audience by their consummate art." D. L. L.

Miss Anderson Plays at Musicale

Marguerite de Forest Anderson, the celebrated flautist who has been in great demand at private musicales this season, was the principal artist at Mrs. J. Warren Goddard's first Monday musical reception, No. 52 East Fifty-seventh Street. Her playing created a sensation and great enthusiasm was displayed by a large and distinguished audience, among whom were: Gen. and Mrs. James Grant Wilson, Mrs. Daniel Butterfield, Mr. and Mrs. H. E. Shepherd, Mrs. G. S. Floyd Jones, Mrs. John E. Roosevelt, Mrs. Louis Cass Ledyard, Miss Agnew, Miss Matthews and others.

CONCERT ARTISTS WHO ARE "CUTTING ICE" CHALIAPINE MAKES LAST APPEARANCES

Farrar Pretty and Vivacious as
"Zerlina"—Dippel Sings
for Burgstaller



THE NORMAN-HASSLER CONCERT PARTY

The above snapshot shows Norman Hassler, the New York baritone, Mrs. Hassler, soprano, on the right, and Miss Bedinger, reader, on the left, en route in Michigan.

WEEK AT THE METROPOLITAN

Wednesday, Feb. 12—"Don Giovanni": Mmes. Eames, Gadski, Farrar; MM. Bonci, Scotti, Chaliapine, Blass, Barocchi.

Thursday, Feb. 13—"Die Walküre": Mmes. Gadski, Fremstad, Kirkby-Lunn; MM. Burgstaller, Van Rooy, Blass.

Friday, Feb. 14—"Tosca": Mme. Eames; MM. Caruso, Scotti, Dufriche, Lucas.

Saturday, Feb. 15—Matinée—"Hänsel und Gretel": Mmes. Mattfeld, Alten, Homer, Weed; M. Goritz.

Evening—"Mefistofele": Mmes. Farrar, Rappold; MM. Martin, Chaliapine, Tecchi.

Monday, Feb. 17—"Manon Lescaut": Mme. Cavallieri; MM. Caruso, Stracciari, Barocchi, Lucas, Reiss.

Wednesday, Feb. 19—"Siegfried": Mmes. Fremstad, Kirkby-Lunn, Alten; MM. Burgstaller, Van Rooy, Goritz, Reiss.

PROTEST BY GERMAN SINGING SOCIETIES

Delegates to Annual Meeting in Philadelphia Think Rules for Contest Unfair

PHILADELPHIA, Feb. 16.—Strong protest was made to-day at the annual meeting of the United Singers, the central organization of the German-American singing societies, against a new rule which has just been promulgated covering the contest for the Kaiser's Sängerfest prize.

From the Northeast Sängerbund, which is to award the prize, came the announcement a few days ago that it was its intention to make public, a few months before the Sängerfest next Summer, the text of the prize song, which will be rendered in the competitive contest between the various singing societies for possession of the trophy. It is this plan that has prompted the United Singers to appoint a special committee to draw up a letter of protest.

The song is to be rendered after a rehearsal of only two hours by each society. According to the United Singers, the plan of having the words published months beforehand will work disadvantageously to them and in the interest solely of the Concordia of Wilkes-Barre, which now holds the trophy, and for which it is charged the new rule was made effective. Hermann G. Kümme, musical director of the United Singers, explained the situation to-day after the meeting of the organization in Harmonie Hall as follows:

"A majority of the members of the Concordia are not Germans and do not know the language in which the prize song is written. Pronunciation is to count a whole lot in the prize award, and naturally the publication of the song in advance will give the English-speaking singers an excellent chance to book up on their use of German words and phraseology. We protest against this plan, as it seems to have been fostered entirely with the idea of helping the Concordia to hold the Kaiser's Cup."

350 MEN IN BAND CONCERT

Mollenhauer Conducts Musicians in Boston Protective Association Benefit

BOSTON, Feb. 17.—Over 350 band men of the city joined in the annual concert of the Boston Musicians' Protective Association in the annual concert last evening in Mechanics' Hall. Emil Mollenhauer was conductor and Ernest S. Williams, cornetist, was soloist. The program included the overture to Wagner's "Die Meistersinger," Schumann's "Träumerei," selections from Herbert's "Red Mill," Rossini's "William Tell" Overture, the prologue of Sullivan's "Golden Legend," a selection of Verdi's Don Carlos and the Inflammatus from Rossini's "Stabat Mater."

The solos by Mr. Williams included one of the recent compositions of Eben Howe Bailey, Boston's distinguished composer, entitled "Just to Be with You Dear." This was so warmly received that Mr. Williams was obliged to repeat it. The program was concluded with a stirring rendering of the "Star Spangled Banner."

D. L. L.

THOMAS ORCHESTRA WAGNER MEMORIAL

Frederick Stock's Musicians Give Program of Operatic Selections

CHICAGO, Feb. 17.—The Theodore Thomas Orchestra observed the twenty-fifth anniversary of Richard Wagner's death with splendid programs this last week, compassing the entire range of works of that composer with the exception of "Parsifal." The long ministrations of the late Theodore Thomas have familiarized the public with every work given, but the welcome, nevertheless, was warm and sincere, outstripping the usual polite welcome extended to novelties.

A quarter of a century ago the success of such a program would have been problematic; currently it was approved as masterful and enjoyable in every detail. The program opened with the overture to the "Flying Dutchman," and included the Bacchanale from "Tannhäuser"; entrance of the Gods into Walhalla from "Das Rheingold," excerpts from "Siegfried," "Die Walküre," "Die Meistersinger" and "Tristan und Isolde."

All of these selections were given with great care and rare dignity of detail; repeated readings having given this fine instrumental body a sureness of insight, a finesse and sonority of tone that have advanced it as one of the great orchestras of the world. The fact that the Thomas Orchestra had been touring all the week—travelling through Canada—did not appear to militate against the beauty and precision of the performance on this occasion. C. E. N.

Returns from Europe to Make Debut

BOSTON, Feb. 18.—Elizabeth Morrison, mezzo-soprano, and Mme. Szumowska, the pianist, will give a concert at the Bellevue-Stratford in Philadelphia, March 11. Miss Morrison has just returned from abroad and this will be her first appearance in this country for some time. Although comparatively little known here she has achieved much success abroad and possesses a remarkably fine mezzo-soprano voice. She has recently come under the management of W. S. Bigelow, Jr., of this city.

D. L. L.

Adamowski Boston Concert Postponed

BOSTON, Feb. 17.—The concert of the Adamowski Trio, which was scheduled for March 16, has been postponed to March 26 on account of an extending of the Western tour of the trio which will begin immediately following their first Boston concert of the season which occurs Friday afternoon of this week.

D. L. L.

Morena Not Well Enough to Sing

Berta Morena, the German soprano, has been ill since she reached New York last week, to fill her deferred engagement at the Metropolitan and will not be able to make her debut next week as planned. It is two years since Mr. Conried first engaged her, but her long illness prevented her coming before.

In last week's "Don Giovanni," at the Metropolitan, Geraldine Farrar sang *Zerlina* for the first time here, and a very attractive, high-spirited, if rather too worldly wise, *Zerlina* she proved to be. She departed from the conventional costuming of the rôle to the extent of wearing such clothes as a peasant girl could be expected to possess. Her simple green cloth dress was becoming. She acted as a girl of *Zerlina*'s station in life would naturally act and sang her music infinitely better.

In "Die Walküre" on Thursday Mr. Burgstaller, who seems to be a marked man for bad luck this season, was too hoarse to sing, and the resourceful Mr. Dippel was again the "Johnny on the spot." "Hänsel und Gretel" on Saturday proved as refreshing as ever, with first honors going, as usual, to Louise Homer as the *Witch* and Bella Alten as *Gretel*.

On Saturday evening Theodore Chaliapine made his last appearance at the Metropolitan in opera in the rôle in which he made his debut there last Fall. It was noticed that he had toned down to a certain extent the sensational features of his conception of the part as he first revealed it. Riccardo Martin again sang *Faust* with rare beauty of voice and Miss Farrar repeated her *Margherita*. Mr. Chaliapine sang his New York farewell at the Sunday night concert, at which Mr. Bonci also contributed several solos with telling effect.

BOSTON TRIO IN MAINE

Adamowski Family Entertains Portland Audience with Chamber Music

BOSTON, Feb. 17.—Reports from Portland, Me., indicate that the Adamowski Trio met with tremendous success at their concert in that city last week. The Tschalkowsky Trio, written in memory of Nicholas Rubinstein, and the andante and scherzo from Goldmark's Trio formed the opening and closing of the program and the intermediate numbers included soli for 'cello, piano and violin. All three members of the trio added to the program.

The concert was most warmly received by the critics, and an audience which filled Kotschmar Hall to the doors testified to the appreciation of the musical public in Portland. D. L. L.

Kind Words from Mme. Homer

To the Editor of MUSICAL AMERICA:

Thank you so much for your splendid article about us in MUSICAL AMERICA. I am perfectly delighted with it. It is the best article that was ever written about me and sounds so sincere. Mr. Homer joins me in sincere thanks and best wishes.

Cordially yours,

LOUISE HOMER.

Mme. Gay Denies Announcing Engagement

Mme. Maria Gay, the Spanish prima donna, writes from Europe that she did not announce her engagement to marry Giovanni Zenatello, the tenor, and asks MUSICAL AMERICA to deny the report.

BOSTON CONTRALTO AND VIOLINIST IN RECITAL

Anna Miller Wood and Bessie Bell Collier Present Unique Program in Chickering Hall

BOSTON, Feb. 17.—Anna Miller Wood, mezzo-contralto, and Bessie Bell Collier, violinist, assisted by Malcolm Lang, pianist, gave a most interesting recital of modern Scandinavian and Finnish music, in Chickering Hall, last Wednesday evening. The program included a sonata for violin and piano, by Emil Sjogren; violin pieces, a romance in E minor by Sinding, and Tor Aulin's Caviata and Mazurka, and these songs: Grieg, "Farewell to Tvindehougen," "Morning Dew," "Mother Sorrow"; Sigurd Lie, "Snow" and "In the Sunshine"; Sibelius, "Sunrise," "Was It a Dream?"; Sinding, "A Tarn Lies Hid in Forest Deep"; Eylvind Alnaes, "The Last Journey," "Spring Longing." Grace Collier played the accompaniments.

The majority of the numbers on the program were given for the first time in Boston. There was an appreciative audience of good size, and both Miss Wood and Miss Collier were obliged to add to the printed program.

Of the sonata which was the opening number on the program, it would seem that, while Sjogren may not have had many great things to say, he certainly took an unusually long time to say them. One or two of the movements were, perhaps, interesting, but at times the working out of the themes became almost tiresome. It should be said, however, that the playing of the sonata by Miss Collier and Mr. Lang was praiseworthy. Miss Collier was heard to best advantage in her group of solos in the Aulin Mazurek.

Grieg's "Farewell to Tvindehougen" received a most telling interpretation. Nearly all of the selections displayed Miss Wood's excellent upper register with good effect. Her voice is of unusually wide range and her high notes are of true contralto quality, and at the same time clear and brilliant. Grieg's "Mother Sorrow" is rarely sung in public.

Miss Wood's entire closing group of songs were all new to Boston. Of these there should be singled out for special mention Sibelius's "Sunrise" and "Was It a Dream?" and Alnaes's "Spring Longing," although the Sinding number with its exquisite accompaniment gave decided pleasure. D. L. L.

A new operetta, "L'oeil de Gazelle," by Justin Clerice, has been produced at Monte Carlo.

"FAUST" IN CHICAGO

Metropolitan English Company Gives Fine Presentations of Opera

CHICAGO, Feb. 17.—The Metropolitan English Grand Opera Company gave "Faust" the past week and continued to play to good business. The performances were exceedingly well presented in all respects. The principals are nearly all opera singers of experience and the chorus is made up of fresh voices.

Mr. Sheehan was Faust. He was heard in the part here a few years ago with the Savage Company, and has been growing in his art until now it is hardly possible for one to conceive of a better Faust.

Mr. Hinshaw's Mephistopheles was as successful a portrayal of the part as he has been in the leading baritone rôles of the opera already presented. Margaret Crawford sang Siebel and Martha, doing credit to both characters. Jane Abercrombie sang Marguerite simply and sweetly and was becomingly costumed. Miss Edwards alternated with Miss Abercrombie. William Schuster and Austin Gillam sang Valentine, and Thomas Conkey Wagner.

"The Mikado" will be the offering for next week. C. W. B.

Faculty Concert at Ann Arbor

ANN ARBOR, MICH., Feb. 10.—The recent first faculty concert of the second semester in the University School of Music drew an audience of several hundred, and a varied program was well received.

The selections, which were from Bach, Wagner, Sinding, Brahms, Liszt, Chadwick and Wieniawski were given by Mrs. George B. Rhead, pianist; Samuel P. Lockwood, violinist; Albert Lockwood, pianist, and William Howland, baritone.

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To the Editor of MUSICAL AMERICA:

Enclosed find the check for \$2 for subscription to MUSICAL AMERICA. I have received your splendid and interesting paper during the past year and would not know how to get along without it. GIUSEPPE BARTOLETTA.

Detroit, Mich.

Franz Naval, the tenor, who has been filling a special engagement at the Court Theatre, Copenhagen, was received in special audience by the King of Denmark a few days ago, when the Danebrog Order was conferred upon him.

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Claude J. Holding, Well-Known Violinist, Will Teach Young Women in Troy Institution



CLAUDE J. HOLDING

Well-Known Violinist and Teacher

ALBANY, Feb. 17.—In the recent appointment of Claude J. Holding as head of the violin department of the Emma Willard School, of Troy, the notable school for girls, which is the alma mater and has the interest of Mrs. Russell Sage, this institution has a decided acquisition to its musical faculty.

Mr. Holding, who is an artist of exceptional ability, received his early training from his father, Professor W. J. Holding, of this city, and then went to New York where he studied with Herman Grupe and Richard Arnold, concertmaster of the New York Philharmonic Society and for thirteen years leading violinist of the New York Philharmonic Club.

He spent twelve years in New York, where he was a member of the Richard Arnold Sextet, the following constituting the membership: Richard Arnold, violin; Emil Gramm, viola and violin soloist; E. C. Banck, violinist; Leo Taussig, cello, and August Kalkhof, bass. He was also a member of the Paur Symphony Orchestra. L. B.

JOHN BEACH'S RECITAL

Boston Pianist and Composer Assisted by Mrs. Child and Mr. Cartwright

BOSTON, Feb. 17.—John Beach, pianist and composer, gave a concert last Friday evening in Steinert Hall, assisted by Mrs. Bertha Cushing Child, contralto, and Earl Cartwright, baritone. The program was made up exclusively of songs and piano compositions of Mr. Beach, who played the accompaniments and the piano solos. Mrs. Child sang "First Crocus," "Twins in a World of Living Leaves," "Autumn Song," "A Woman's Last Word" and "Is She Not Pure Gold?" Mr. Cartwright sang a dramatic monologue, "In a Gondola." Mr. Beach played three intermezzi and "A Garden Fancy," "Monologue" and "Rhapsody."

Mr. Beach has studied in Europe and in this country. He has lived in the South and West and recently came to Boston. He is a young man, and, as is indicated by the fact of his giving a recital of his own compositions, is possessed with praiseworthy ambition and a desire to advance and succeed in music.

Speaking of the vocal part of the program, the Boston Herald said: "Mrs. Child sang with beauty of tone and with a fine appreciation of the poetic value of the verses by Henley, Rossetti and Browning. Mr. Cartwright interpreted Browning's poem with good rhetorical effect."

Mr. Cartwright has a voice of most agreeable quality, and it is always a pleasure to hear him in recital or oratorio work. D. L. L.

Conried's Offerings for Baltimore

BALTIMORE, Feb. 10.—Manager Ulrich, of the Lyric, has received the list of operas to be sung here Holy Week by the Conried Metropolitan Opera Company. There will be three performances, April 13, 14 and 15. The first offering will be Puccini's "Manon Lescaut." The cast will include Caruso and Lina Cavalieri. "Traviata" will follow, with Bonci, the tenor, and Geraldine Farrar. The engagement will conclude with "Il Trovatore," with Caruso and Mme. Emma Eames in the cast. W. J. R.

George Schumann's new work for chorus, solos and orchestra, dealing with the biblical story of "Ruth," is not yet completed, so that its first performance has been postponed till next Winter. A shorter work of his, recently completed, a "Song of Praise and Thanksgiving," for a twelve-part chorus, baritone solo and orchestra, was given in Berlin last week.

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CHICAGO'S OLDEST CHURCH CHOIR HAS A NOTABLE RECORD



Choir of St. James's Church, Chicago, Clarence Dickenson, Director

CHICAGO, Feb. 17.—It was only last year that the choir of St. James's Church celebrated its seventieth anniversary. This choir has always been noted for its excellent music.

The early records of the organization were destroyed in the great fire of 1871. Among the organists and directors who have been identified with the choir are Dudley Buck, C. E. Reynolds, W. L. Tomlins and C. A. Havens.

The solo quartet was succeeded in 1884 by a

boy choir, and has still one member, George Inglis, who sang at the first service sung by this choir. Nine members of this organization have been identified with it for thirteen years: Messrs. August Berg, George Berg, George Inglis, Maurice Puckey, Walter Towne, Sherman Thompson, Ernest Heaslip, George Brainbridge and James Wood.

The best record of the work done by the choir is found in a list of more than five hundred an-

them, by 191 different composers and twenty-five complete oratorios. Since the establishment of the boy choir, the choirmasters have been John L. Hughes, deceased; J. D. Martin, William Smedley, Fletcher Wheeler, and the present organist and director, Clarence Dickenson.

Among the notable oratorios, cantatas and anthems sung by the choir have been those of Barney, Beethoven, Buck, Gade, Garriett, Gaul, Gounod, Handel, Mendelssohn, Mercadante,

Rossini, Rutenber, Schutz, Spohr, Stainer, Sullivan, Williams, Dubois, Lutkin Sumner and others.

Mr. Dickenson, the organist and director, is enthusiastically endeavoring to keep up the standard which has already been established, and in doing so has brought about some of the best results that have been acquired in the history of the choir.

C. W. B.

Sousa at the Hippodrome Sunday

In rounding out his thirty-second semiannual tour, John Philip Sousa and his band, with three soloists, return to the Hippodrome next Sunday night, February 23, for one of their popular concerts. The soloists will be Lucy Allen, soprano,

who will be heard in the Valse "Danza," by Chadwick; Jeannette Powers, violinist, her number being "Scene de la Czarda," by Hubay. The other soloist is Joseph Norrito, clarinetist, who will render an original composition, "Air Italien."

Gustav Kobbé's Daughter Weds

Hildegard Kobbé, a daughter of Mr. and Mrs. Gustav Kobbé, was married Saturday afternoon in Christ Protestant Episcopal Church, Babylon, L. I., to Joseph Hutchison Stevenson, son of Mr. and Mrs. Richard W. Stevenson, of

Hewletts, L. I. The bride's father is well known in New York as a music critic and author on musical subjects.

Franz Ondricek, the violinist, has organized a string quartet in Vienna.

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MAY MUKLE PLAYS WITH THE RUSSIANS

English 'Cellist Delights Modest
Altschuler's Audience at
Carnegie Hall

May Mukle fairly took the Russian Symphony Society's audience by storm at the fifth concert of Modest Altschuler's orchestra on Thursday of last week, in Carnegie Hall. When the young English 'cellist made her debut at Mendelssohn Hall last month the New York public recognized that a new star of the first magnitude had flashed upon the musical firmament, but even then it did not realize the significance of this advent as it did on this occasion.

The program was one of the most interesting Mr. Altschuler has presented this season, and there was much encouraging applause for the conductor and his men who are indefatigable in making propaganda for the Neo-Russian composers. The novelties presented comprised a symphonic poem, "Tamara," by Balakirew, Borodin's "Prince Igor" Overture and the "Winter" section of Glazounow's Ballet "The Seasons," the numbers played representing "Hoar Frost," "Hail," "Ice" and "Snow." Tchaikowsky's "March Slav" was the closing number.

Miss Mukle, who played two movements of Davidow's Concerto in A Minor, displayed a variety of tonal beauty that was a revelation. Technical difficulties were overcome with scintillating brilliancy and astonishing ease, and yet her executive resourcefulness was not obtruded at the expense of interpretative symmetry. It was a memorable performance. Wassily Safonoff exclaimed: "Wonderful!" three times over and the press commented in the following enthusiastic strain:

"One might call her the Tetrassini of the violoncello were it not for the fact that she is much the greater artist of the two. She could give the Italian prima donna points even in her own specialty—the agile execution of highly ornate music. . . . It is precisely because May Mukle sounds the depths of her art that she makes such a deep impression. She is unique; she makes even a tired, blasé critic sit up and enjoy and marvel."—*Henry T. Finck in the Evening Post.*

"Miss Mukle played the Davidow music with musicianly skill and fine bravura."—*H. E. Krehbiel in the Tribune.*

"It was her first appearance here with orchestra, and it made more evident than before her mastery of a difficult instrument. She played with a beautiful tone and rare taste in phrasing."—*New York Herald.*

"It was superb 'cello playing."—*Max Smith in the Press.*

ST. PAUL SOCIETY ENTERTAINS

Schubert Club Provides Music for Minnesota Federation of Women's Club

ST. PAUL, Feb. 17.—The Schubert Club entertained the six hundred members of the Minnesota State Federation of Women's Clubs, convened for their mid-Winter meeting Wednesday. The occasion was a brilliant one and the program worthy the occasion.

Marie McCormick, soprano, was in good voice and pleased the convention in her singing of "Plus grand dans son obscurité," by Gounod, and a group of German Lieder by Schumann, Franz and Richard Strauss.

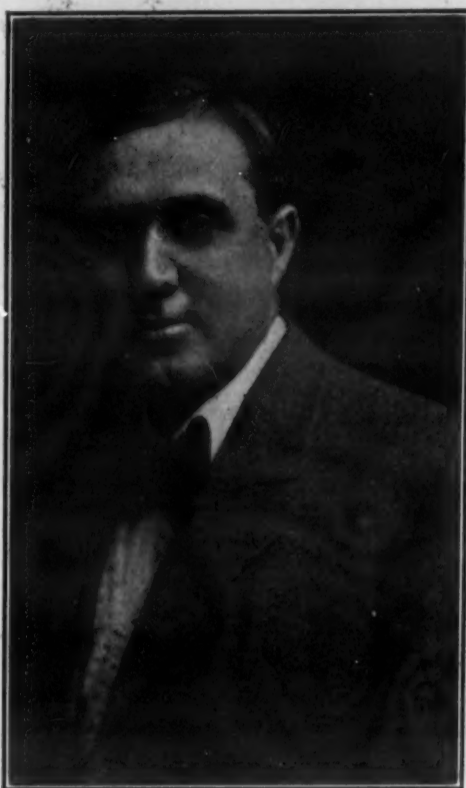
Giuseppe dell'Aquila, harpist, played "Dance of the Sylphs," by Godefrid, and "Mazurka de Concert," by Schucker, responding with a selection from "Lucia" as an encore.

Francis Rosenthal, bass, closed the program, singing a group of songs in a manner which greatly pleased his hearers. Lima O'Brien and Edith McMillan were the accompanists.

F. L. C. B.

TO SING IN INDIANAPOLIS

G. Magnus Schutz and Other Artists Will
Give Verdi's "Requiem"



G. MAGNUS SCHUTZ

Baritone and Teacher of Singing

G. Magnus Schutz, the baritone and teacher of singing, who has met with decided success both as soloist and instructor, has been engaged to sing in Verdi's "Requiem" in Indianapolis on February 25 and March 2, under the auspices of the German House Singing Society. The other soloists will be Inez Barbour, soprano; Janet Spencer, contralto; Berrick van Norden, tenor.

To Play for Isthmus Workers

When the steamer *Colon* left for the Isthmus Saturday she had on board four musicians who will give a series of eight concerts in the Canal Zone, practically under the patronage of the United States Government. They are Ruth Anderson, violinist; Katherine Rogers, soprano; Frida Ohling, contralto, and Laura Cope, pianist. The concerts will be given in the Young Men's Christian Association club houses at Colon, Panama, Empire and Culebra. The tour will occupy four weeks and will be made under a guarantee by the United States Government.

George Arthur Wilson's Recital

YONKERS, N. Y., Feb. 18.—George Arthur Wilson, organist, of New York, assisted by Edna Patterson, soprano, gave "an hour's music" in the First Reformed Church last evening. Mr. Wilson gave selections from Bach, Widor, Volkmann, MacDowell, Guilmant, Griscom, D'Ervy and Tours, while Miss Patterson sang Case's "Great Is the Holy One" and Mendelssohn's "Hear Ye, Israel" from "Elijah." There was a large audience.

Detroit Choir Directress Married

DETROIT, Feb. 17.—Lottie Alvin Baier, one of the best-known sopranos of Detroit, and choir directress of the Trumbull Avenue Presbyterian Church, and Charles O. Nelson were married on Saturday, February 15. The "Lohengrin" bridal chorus was sung by a number of the most prominent singers of the city.

Hector Dufranne, the French baritone, who came over to sing *Golaud*, in Debussy's "Pelléas et Mélisande," swears by both Debussy and Charpentier and is now enthusiastic over Xavier Leroux, in whose "Le Chemineau" he and Jean Perier created leading rôles at the Opéra Comique last Fall.

MINNEAPOLIS HEARS MAUD POWELL PLAY

Symphony Concert, Piano Recitals
and Other Musical Affairs
of the Week

MINNEAPOLIS, Feb. 17.—Maud Powell was the soloist at the Minneapolis Symphony Orchestra concert Friday evening, and she received a warm welcome from the large audience. Miss Powell had not been heard in the city for many years and her beautiful interpretation of the Bruch Violin Concerto in G Minor aroused great enthusiasm.

A large cluster of American Beauty roses was given her by the Thursday Musical, of which organization she has been an honorary member for twelve years.

Richard Strauss's tone poem, "Death and Transfiguration," won the honors of the orchestral numbers under Emil Oberholfer's direction. It was the first local hearing of the work and it made a profound impression. Mozart's beautiful Symphony in G Minor (Koechel No. 550) was also given a scholarly reading. E. R. Kroeger's Oriental Suite, "Lalla Rookh," closed a program which was one of the best given by the orchestra this season.

Wilma Anderson-Gilman's Recital

Mrs. Wilma Anderson-Gilman, one of Minneapolis's most talented young pianists, gave a recital Monday evening in the Unitarian Church. Mrs. Gilman, better known as Wilma Anderson, has not been heard in this city very frequently, as, since her return from five years of study in Europe, she has been in New York, where she studied with Joseffy, acted as accompanist to such artists as Miles and Charlotte Maconda and made extensive tours through the country. Her recent marriage brings her to her home again and this, her first recital, attracted a capacity audience. Always full of fire and verve, and possessed of a certain individuality and charm which made her playing distinctive, she has gained greater breadth, deeper musical understanding and feeling.

Her program was quite out of the beaten path, displaying both her technical and emotional powers and her exceeding versatility.

Myrtle Elvyn's Piano Recital

Minneapolis heard another talented young pianist last week when Myrtle Elvyn gave a recital Tuesday evening in the Auditorium, with the Apollo Club assisting. Miss Elvyn made a distinctly favorable impression with her remarkable technical equipment, and though not a fully developed artist from the temperamental standpoint, she has accomplished much for so young a pianist.

The Apollo Club, under the direction of H. S. Woodruff, assisted, singing several numbers in fine form. Dr. Rhys-Herbert was at the piano and C. A. Marshall played the organ accompaniments.

A. N. Liddell's Concert

Another interesting concert of the week was given by A. N. Liddell. Twenty-four pupils of Mr. Liddell with nine members of the Minneapolis Symphony Orchestra formed an orchestra which gave some most creditable work. Mr. N. R. Price, a pupil of Lily Hammon, sang exceedingly well, and Zula Zoller gave some brilliant piano numbers.

E. B.

Oscar Hammerstein is beginning to realize that much of his success is due to members of the fair sex. Did not Mary Garden and Luisa Tetrazzini effect a turn in tide at the Manhattan Opera House this year? And now W. J. Henderson, of the *Sun*, has discovered that "a woman prominent in the smart set has constituted herself leader of society at the Manhattan, and she will undoubtedly wield a strong influence."

WITH MUSIC CLUBS OF NATIONAL FEDERATION

Freehold, N. J., Chapter Celebrates Its
Twenty-fifth Anniversary—Mrs. Ward-
well's Study Plan

MEMPHIS, Feb. 17.—Various chapters of the National Federation of Musical Clubs have sent news of their activities to the press secretary.

An event of peculiar interest and of social importance took place in the Hotel Belmont, of Freehold, N. J., on January 25, when the Cecelian Club celebrated its "Silver Wedding" with music and mirth. A delightful musical menu was served which included Staccato Crackers, Consommé Technique, Punch Con Spirito, Ices Orchestral, Cake Dolcissime and many other tuneful dishes. Mrs. John P. Walker, ex-president, honorary president and National Federation State director, gave a toast, "Our Twenty-fifth." The toast was an historical one, dealing with the work of the club from its second to its twenty-fifth year.

Mrs. F. S. Wardwell's plan of study as adopted and recommended by the Federation is meeting with the praise and hearty approval of all the clubs that have chosen it. The course is complete. Beginning with October of the first year the first lesson was given over to the piano. The second lesson was October is entitled the "Piano Recital." Two lessons in November were: "The Voice" and "Song Recital." In December, "The Orchestra" and "Recital by Stringed Instruments" were studied. "Harmony" was the first lesson in January, and this was followed by a miscellaneous program. February takes up the study of "Women in Music" followed by "Recitals of Compositions by American Women." "Musical Form" and "Recitals of American Music" are the subjects for March. "The Opera" and the "Recitals of Operatic Selections" constitute the work for April, and May is given up to the study of "Oratorio, Organ and Song Recitals." Thus the whole year is filled with interesting instructive work, planned and made plain by Mrs. Wardwell.

There has been much interest shown in the prize composition contest arranged by the National Federation, about thirty federated clubs have contributed liberally to the fund to be awarded as prizes and several compositions have been received by the committee. It is hoped that by the time the Federation holds its next meeting in Grand Rapids, Mich., in 1909, every State in America may be represented.

The Amateur Music Club, of Memphis, Tenn., is doing much good work. The club is composed of the pupils of Mrs. E. T. Tobey, who takes much interest in the preparation of these programs.

N. N. O.

Studio Recital in Atlantic City

ATLANTIC CITY, Feb. 17.—The success of last season's studio recitals was repeated on Monday evening by Mr. and Mrs. Joseph Ireland, who gave a program of Russian, German and American music, with Edith Gastel as soprano soloist and Charles Gaskill as violinist. Two of the latter's numbers, "Posen" by Wieniawski and a Tchaikowski "Tarantelle," were especially good. Mrs. Ireland played the piano parts effectively. Besides the Schumann number and two excerpts from Nevin's "Day in Arcady," the pastoral selections, Mr. Ireland accompanied Miss Gastel, a singer from the Germania Opera, of Philadelphia. L. J. K. F.

The list of principals at the Metropolitan who are under contract to return next season includes: Mme. Sembrich, Geraldine Farrar, Mmes. Fremstad, Gadske and Homer; Messrs. Caruso, Bonci, Burrian, Martin, Goritz, Steiner and Reiss. The important newcomers thus far engaged are Emmy Destinn, Selma Kurz, Maria Gay, Marianne Flahaut, Charles Dalmorès and Allen C. Hinckley.

Claude Debussy made his London debut as a conductor a fortnight ago at Queen's Hall, when he directed performances of his "La Mer" and "L'Après Midi d'un Faune." His audience became quite excited.

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ECHOES OF MUSIC ABROAD

WITH his debut production of "Fidelio," Felix Weingartner found instant favor with the new public to which he now has to cater as director of the Vienna Court Opera. He at once made it apparent that his ideas regarding the way Beethoven's only opera should be staged vary in many details from those of his predecessor, Gustav Mahler, now at the Metropolitan.

The changes Weingartner instituted had the result of presenting the stage action in a more closely knit form. The work as he gave it was more compact in effect than is usual. This effect was heightened by playing the second "Leonore" Overture before the opera, and disregarding Mahler's custom of playing the third "Leonore" between the acts. He was also praised for doubling the chorus of prisoners.

Though he was warmly welcomed on this, his first appearance, Weingartner has incurred the displeasure of the Viennese by dismissing Elsa Brand, the dramatic soprano, who is a favorite of theirs. They are warmly indignant.

OUTSIDE of England, mixed programs have been tabooed in the music centers across the water, of late years, just as has been the case, to a greater or less extent, in the larger cities of this country. Germany's impresarios were for many years especially exclusive in this respect, inspired by the ideals of the more erudite of concert-goers, who realize that recital programs, whether for individuals or orchestras, are conducive to infinitely greater artistic results than the old-fashioned patchwork concerts. A joint recital given by two artists is not necessarily less serious in intent and effect than a solo program; it is the ill-advised juxtaposition of singers, pianists, violinists and reciters that serious music-lovers cannot tolerate.

In Berlin, of all cities, however, one of the concert managers discovered three years ago that there is a large class of people ready to patronize liberally this self-same old-school class of entertainment, and every season now he gives a series of what he calls "Elite Concerts," in the large hall of the Philharmonie, in which four or five leading artists are associated on the program. The third of this season's series was a representative specimen. Ferruccio Busoni opened the program with Schubert's "Wanderer" Fantasia—his performance of which was rather severely criticized, by the way—and his singing colleagues who followed him were: Otilie Metzger-Froitzheim, of the Hamburg Opera, who sang the *Adriano* aria from "Rienzi" and Hugo Wolf *Lieder*, and Alexander Heinemann, the baritone, whose contributions were songs by Hugo Kaun, Loewe, Schubert and Beethoven. Finally, there was the actor, Harry Walden, familiar to New York patrons of the Irving Place Theatre, who recited Schiller classics and modern poems by Marie Madeleine, Rudolph Herzog and Gustav Falke.

EVIDENTLY the experiment of producing the entire "Ring" in English, in London, was in the main satisfactory and convincing, as regret is expressed that the company gathered together for the two performances should not have been kept intact for the production of other operas in the vernacular instead of being disbanded a fortnight ago, when the last curtain fell on the second "Götterdämmerung."

"Almost superhuman exertions had been made by all connected with the performances in order to secure adequate results. Day in, day out, for seven days in the week, rehearsals had been in progress. The male chorus that sing in 'The Twilight of the Gods,' and after a somewhat shaky start carried out their duties with exemplary zeal and enthusiasm, were mostly members of Arthur Fagge's choir, and, owing to their duties as bread-winners in the daytime, they were able to rehearse only in the later hours of the evening.

"As to the actual performances, there was much of outstanding excellence. Several of the British singers showed defective enunciation, it is true, but it was a delight to hear Mr. Whitehill, Mr. Cornelius and Mr. Bechstein, who exhibited never a trace of being ill at ease with the language, though to all it was new in connection with the 'Ring.'"

Other principals were: Agnes Nicholls, who sang *Sieglinde* in "The Valkyries" and *Bruennhilde* in "Siegfried"; Borghilde Bryhn, the Norwegian soprano, who made her debut at Covent Garden last Summer, to whom the first *Bruennhilde* was allotted; Perceval Allen, the last *Bruennhilde*; Walter Hyde, who spent his apprenticeship for *Siegfried* in the cast of "Miss Hook of Holland," and Edna Thornton, Caroline Hatchard, Maud Santley, all well known on the English concert stage.

Milan's Celebrated Opera House, La Scala



There is no other opera institution in the world that can boast more interesting traditions than Italy's foremost opera house, La Scala. It has come before the American public prominently again lately in connection with the reorganization of the Metropolitan Opera House Company. Giulio Gatti-Casazza and Arturo Toscanini are now engaged there in similar capacities to those in which they will be associated with Andreas Dippel and Gustav Mahler at the Metropolitan next season.

CAMILLE CHEVILLARD'S illness is more serious than was thought at first. The regular conductor of the Lamoureux Orchestra has just suffered another relapse, in Paris, and he will be unable to appear again in this season's concerts. Other French conductors and conductors from neighboring countries are being engaged to take his place at the individual concerts. Fritz Steinbach went over from Cologne the other day to wield his baton. Next week the Lamoureux players will give a special Wagner program, which Felix Mottl, of Munich, will direct.

CONTRARY to earlier dispatches from Italy, Puccini has not yet begun work on his promised setting as an opera of "The Girl of the Golden

West," or, as he calls it, "La Fanciulla del Occidente." According to statements he made in an interview in Rome the other day, while on his way to Egypt, the opera will be in three acts, instead of two, as first announced. He has just received the libretto and will begin work on it about the first of next month. He chatted about it in the following strain:

"The only act in the opera which will appear different from the play is the last, which represents the forests of California in the full luxuriant glory of that beautiful land. Every effort has been made to bring out local color and atmosphere, as I desire that the characters who live through my work should retain their rude strength.

"I shall endeavor to construct a work of actual life, and not of dreams and unreality. This is my ideal, and it is just what causes me such difficulty in finding my subjects. I have before me a year of intense, unceasing but enthusiastic work, and then 'The Girl of the Golden West' will be ready to make her bow to her American sister. If she be just as charming, just as ideally realistic, I shall be satisfied.

Another remarkable specimen was the allusion to a symphony being played for the delectation of the guests at a social party; while there is a quaint reference to the destruction of a violin in "Signa," in which the authoress asserted that the wooden shell of the instrument could be pieced together, but that "the keys were smashed beyond all hope of restoration."

The writer hopes that some day, soon, somebody will establish a society for the prevention of cruelty to music—in novels. Perhaps that would prevent such exhibitions of unconscious humor as George du Maurier, too, offered his readers. For instance, there was the waiter in a Palais Royal restaurant, who could say "Boum" in basso profundo—F moll below the line." Then, even granted the possibility of such mesmeric powers as Svengali exercised, the vocal feats accomplished by his victim could not for one moment be seriously considered. There is a wonderful description of how Trilby vocalized Chopin's Impromptu in A Flat. Let any singer living try to compass it, even without hoping to make of every phrase—as Trilby succeeded in doing—"a string of perfect gems of purest ray serene." That singer would have to reach C in altissimo.

THE rumor circulated that Siegfried Wagner would conduct all of the performances at the Bayreuth Festival this year, was premature. Dr. Karl Muck will again wave his baton for the "Parsifal" performers. According to latest reports Frau Cosima is in better health than before Christmas, though she was not able to go to Hamburg for the premiere of her son's "Sternenbote." She is now in the Riviera.

BERLIN is not conspicuously cordial toward foreign singers—Caruso being one of the few exceptions—and Alvarez, the French tenor, making his Berlin debut as *Don Jose* in a *Gastspiel* at the Komische Oper, seems to have fared like many another who has gone to the German capital perspiring under the weight of a disproportionate reputation gained at home. His success was only moderate, say the Berlin dispatches.

PEOPLE who gasp at the nightly \$2,500 of a Tetrassini or \$2,350 of a Caruso may find food for reflection in Jean François Delmas's contention that no matter how high the salary an artist receives he does not get enough. The celebrated French baritone views any proposed international combination of managers to bring about a general reduction in the extravagant salaries now paid to the stars of the opera stage as bound to work disastrous results if carried into effect.

"No matter what the manager may pay the real artist, he never pays what he merits," declares M. Delmas. "The life of an artist is so full of anguish, so crowded with emotion, that if he is not well paid, his existence is unendurable. Money is his only consolation. We get our glory and success at home.

"Money is the only thing that could tempt a first-class singer to cross the Atlantic. Do you think that Caruso would go there if he could earn enough in Milan? If American salaries should be reduced great artists would refuse to go to America."

But Mr. Delmas is not reckoning with the phenomenal progress America's large cities have made of late years in critical appreciation of art. Monetary considerations aside, Europe's singers have learned to view a favorable New York verdict essential to justifying the term "great" applied to them at home.

BELGIUM'S most noteworthy living composer, Jan Blockx, feels happy over the success of his new opera, just produced in Antwerp. It is now scheduled for the Théâtre de la Monnaie, Brussels, next Winter. The music of "Baldie," which is concerned with incidents in the life of the peasants of the Scheldt country, is described as full of life, color and expression. The libretto is from the pen of Nestor de Tiere, the Flemish poet.

J. L. H.

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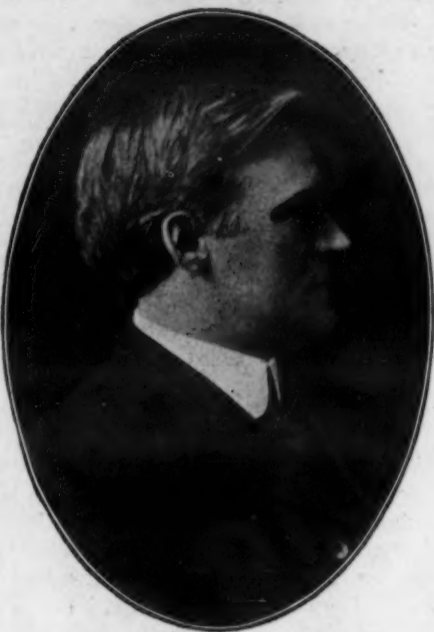
BOSTON, Feb. 17.—To have been the first American to win the degree of Associate of the Royal College of Music, of London, to have won the Associateship degree of the American Guild of Organists and later the Fellowship of the American Guild of Organists, to have given one hundred and eighty-five organ recitals, to have held important church positions and to have composed many important works for the organ, as well as sacred songs, is a good deal to have crowded into thirteen years, but all of this has been accomplished by John Hermann Loud, one of Boston's most prominent organists and one of the foremost concert organists in the country.

Mr. Loud is at present organist at the First Baptist Church in Newton Center, Mass., and on Monday evening, February 10, gave his one hundred and eighty-fifth organ recital. His program included the great Prelude and Fugue in D Major by J. S. Bach; a pastorella in A by his former master, Alexander Guilmant, and his own sonata in F minor. This recital was one in a series of ten which he is giving at his church this season.

Mr. Loud was born in Weymouth, Mass., August 26, 1873. He comes of a musical family, his father, John J. Loud, having been known for many years as a composer of sacred and patriotic hymns, one of which, "The Commonwealth of Massachusetts," was adopted by the Daughters of the American Revolution. Both parents are singers and figured in the great peace jubilee in 1872, the musical part of which was conducted by Patrick Gilmore.

At the age of seven Mr. Loud began to study music with his aunt, Miss A. F. Loud, a well-known composer of sacred songs. Later he entered the New England Conservatory of Music and studied the organ with Henry M. Dunham, and harmony with Stephen A. Emery. He also studied piano with Cora A. Burns, one of the best pupils of Mrs. William H. Sherwood. From 1890 to 1893 Mr. Loud was organist of the Union Congregational Church, of Weymouth and East Braintree.

In 1893 Mr. Loud went abroad for two years to study with the best organ masters. He went



JOHN HERMANN LOUD
Distinguished Boston Organist and Composer

first to Berlin, where he became a pupil of Franz Geunicke in organ and of Heinrich Urban in harmony and composition. From Berlin Mr. Loud went to Paris and remained there under Alexandre Guilmant for an entire year, studying the organ and composition. From Paris he journeyed to Oxford, England, and studied the theory of music, counterpoint and choir training with Dr. J. Varley Roberts, organist at Magdalen College.

Returning to America, Mr. Loud made his debut in Boston as a concert organist by giving an organ recital at Ruggles Street Baptist Church in October, 1895. He remained but five months in Boston and then was called to the First Congregational Church, of Springfield, Mass. It was in this church that Mr. Loud became widely known as a concert organist, as a result of giving a series of fifty-three organ recitals of music by the best organ composers. This series won for him an election to membership in the Manuscript Society of New York. While in Springfield he also opened many new organs in various of the New England and Central States.

In 1900 Mr. Loud was chosen organist and choir director at Harvard Church, Brookline,

Mass., to succeed Hamilton C. Macdougall, who had accepted the Professorship of Music at Wellesley College. He remained at Harvard Church four years and a half, continuing his recitals to large audiences, giving in all forty-six recitals.

In 1905 Mr. Loud resigned his position at Harvard Church and soon after became organist and choir director at First Baptist Church, Newton Center, where he is now located, and where he has already given a series of twenty-six organ recitals.

In 1895, while in England, Mr. Loud went to London and passed the examination for the degree "A. R. C. M." at the Royal College of Music, being the first American to win this degree. In 1899 Mr. Loud won the Associateship Degree of the American Guild of Organists, in New York, and in May of last year the Fellowship of the American Guild of Organists.

In spite of Mr. Loud's busy life in the direction of recital and church work, he has found much time for teaching the organ and has met with the most pronounced success. D. L. L.

CANADIAN BASSO'S SUCCESS

Edmund Burke Winning Laurels in Grand Opera at the Hague

MONTREAL, Feb. 18.—Edmund Burke, the Canadian basso, has been winning fresh laurels at the Hague, where he is at present engaged at the Royal Opera House in the following repertoire: "Faust," "Romeo and Juliet," "Rigoletto," "Messaline," "Sigurd," "Hérodiade," "Tosca," "Les Huguenots," "Louise," "Thais," "L'Africaine," "La Favorita," "Lohengrin," "Hamlet," "La Juive" and "Les Hérétiques." The leading newspapers of La Hague, Amsterdam and Rotterdam give Burke unstinted praise for his work. His voice is commended for its freshness and purity, and his style of singing is noticed.

Edmund Burke spent the last two or three years in Southern France and in Algiers. The consequence, he says, is that he has become extremely sensitive to the cold atmosphere of Holland. C. O. L.

LOUISE CHAMBERS TO START

Geraldine Farrar's "Good Angels" Give Her Similar Chance Abroad

CINCINNATI, Feb. 17.—Ada Louise Chambers, of Cambridge, Ohio, former soloist of Sousa's Band, who, as MUSICAL AMERICA announced some time ago, is to study in Paris at the expense of Mr. and Mrs. Charles Bond, of Boston, who made it possible for Geraldine Farrar to take similar teaching, is about to start on her trip.

She will be chaperoned by Mrs. Richard A. Stewart, of New York, mother of Marie Doro, the actress who introduced Miss Chambers to the Bonds. When she is not studying during the London season the young soprano will be under the espionage of Lady Randolph Churchill and will appear in "drawing rooms."

Foreign Offers for Mme. Fremstad

Mme. Olive Fremstad, of the Metropolitan Opera House, has received by cable an offer asking her to appear at two performances of "Parsifal," in Amsterdam, in which work she sings *Kundry*. The performances are to take place in the Summer. This artist has also been invited to sing *Salome* in Strauss's music drama of like name, which work is to be performed in Cologne and is to be one of a series of festival performances.

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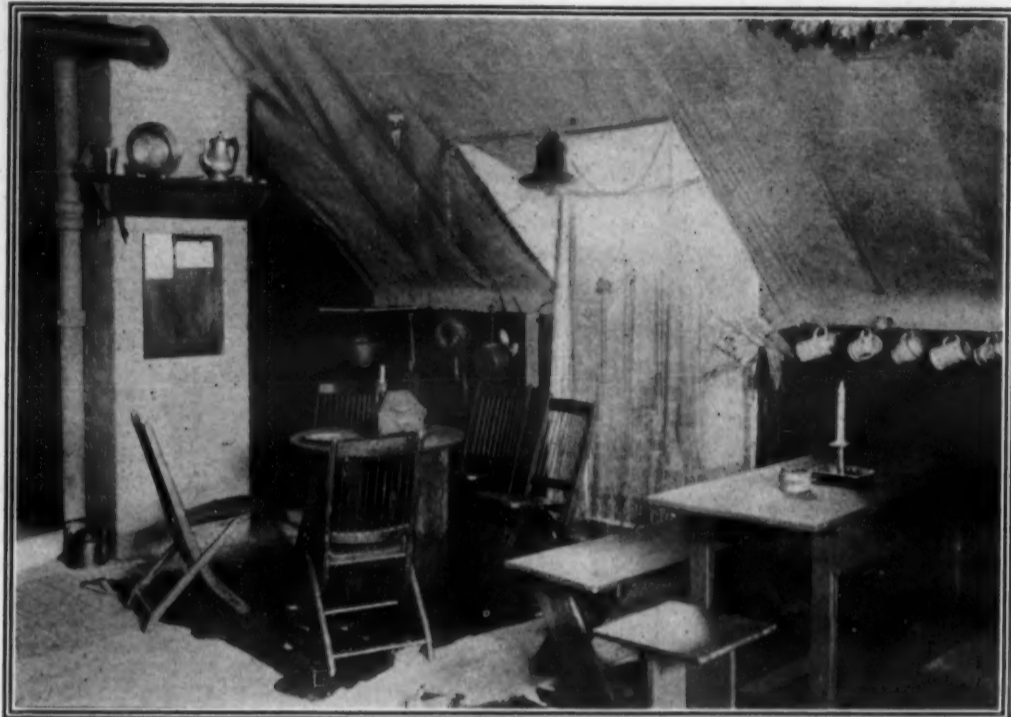
WHERE MILWAUKEE MUSICIANS GATHER

"The Loft," in Top of Deserted Barn, Unique Club Room for City's Professional Workers

MILWAUKEE, Feb. 17.—Milwaukee has one of the most interesting club homes in the country. The place is known as the "Artists' Loft" and is situated in the loft of a deserted barn, at No. 599 Marshall Street. It is not a studio, but a club for men of culture—musicians, artists, professional and business men. The club was started two months ago and the deserted barn was found to be the best place where it was thought that a sort of a Bohemian meeting place could be arranged. The "Loft" was once another sort of loft, a place where hay and fodder was stored.

the walls, which gradually slope to the gabled roof, and rugs of a brownish hue cover the floors. The furniture is the most striking, and especially so when one learns that it was all made by the members themselves from ordinary packing boxes. With the exception of the piano and the large heater, nothing was bought especially for the purpose that it now fills. Steins, quaint relics and old ornaments abound.

On official occasions, the Artists' Loft is known as the "Pond," the mecca of the members who believe that "Birds of a feather should flock together." Not a member while in the



Photographed Especially for Musical America

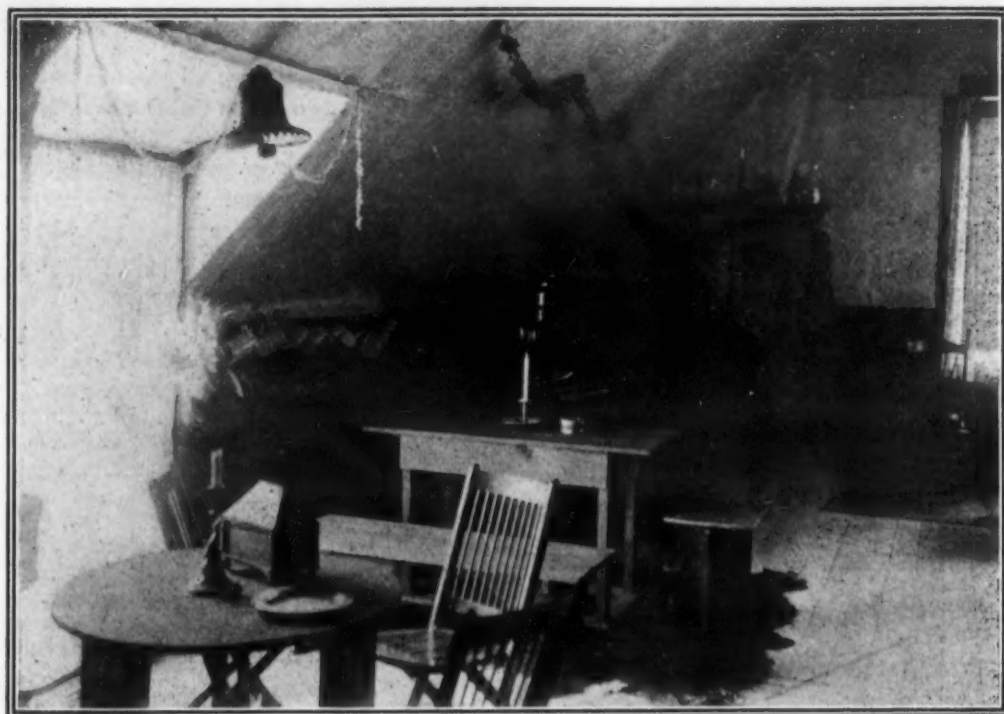
A Corner in Milwaukee's Famous "Loft"

It is hard for the visitor to gain entrance, because the invitation must come from one of the club members. Once the invitation is secured, the barn is located and a rear stairway is found that leads to an ordinary upper story of a very ordinary looking barn. At the top of the stairway everything is changed. Here one sees the form of a beautiful swan, which is later learned to be the emblem of the club. The members are regarded as a sort of a flock, all striving to attain the grace of the swan. Once inside, the visitor is struck with the unique furnishings of the place.

An old wagon wheel, suspended from the ceiling by heavy chains, carries the many candles that light the loft and give a weird and magic effect to the room. Flags of every nation adorn

loft is ever called by his real name, but answers to some feathered title. Each wears a red feather attached to a red hatband, and over the shoulders a red toga is carried. The president is designated by the black feather that he wears while sitting on a raised throne under another figure of a white swan.

The club is patterned largely after the Savage Club, in London, and after the many clubs in Germany. The idea of the club and its unique meeting place originated with George Raab, curator of the Layton Art Gallery, in Milwaukee, and with M. L. Stierngranat. Others became interested and the empty barn was fitted up. George P. Brush, of the Wisconsin Conservatory of Music, in Milwaukee, is the secretary and treasurer, and Charles Lurvey, one of the prom-



Photographed Especially for Musical America

The Musicians' Favorite Corner

inent pianists of the city, is one of the leading members. It was here that Mme. Bloomfield-

Zeisler was entertained during her recent visit to Milwaukee. M. N. S.

THE TONKÜNSTLER SOCIETY

Mrs. W. M. Bennett and Mrs. Carl Hauser in Works for Two Pianos

The Tonkünstler Society held its regular musicale, in Assembly Hall, New York, on the evening of Tuesday, February 18.

A Mozart sonata for two pianos was played by Mrs. W. M. Bennett and Mrs. Carl Hauser. Marta Bernhardt sang six songs by H. Wolf, A. Jensen, R. Franz and H. Spielter. She was accompanied in all, save the last, by George Hochsprung, and in that the composer assisted.

Mrs. August Roebbelen and Maurice Kaufman played R. Strauss's sonata for piano and violin, and Mrs. Bennett and Mrs. Hauser played Sinding's "Variations for Two Pianos."

H. G. Tucker Plays in Boston

BOSTON, Feb. 17.—H. G. Tucker, the distinguished pianist, of Boston, and Emil Ferir, viola, and C. Pol. Plançon, baritone, gave an interesting program before the Harvard Musical Association last Friday evening. The program included the Rubinstein Sonata for Piano and Viola, op. 49, the "Pagliacci" Prologue and songs by Foote and Forsyth's "Chanson Celtique" dedicated to Mr. Ferir. D. L. L.

Geneva reports a great success for Jacques-Dalcroze's "Le Bonhomme Jadis," with Lucien Fugère, the French baritone, in the title part.

PLANS OF JESSIE DAVIS

Boston Pianist to Give Recital with Leon Rennay and Mr. Eichheim

BOSTON, Feb. 17.—Jessie Davis, the accomplished pianist, who played with such success at the McAllister musical mornings at the Hotel Somerset earlier this season, is to give a recital in Steinert Hall the last of March. She will be assisted by Léon Rennay, baritone, and Henry Eichheim, violinist. Miss Davis and Mr. Eichheim will play sonatas by Mozart and Fauré and Miss Davis will play modern French and Russian compositions as solos. Mr. Rennay will sing modern French songs.

Miss Davis is to play before the Thursday Morning Club, of this city, March 12, with Carl Barth, the 'cellist, performing the Rachmaninoff Sonata. Miss Davis will also play in a concert in the Park Street Church, March 23. She has been doing a great deal of drawing-room work this season and has appeared at many important private musicales. In this line of work Miss Davis is one of Boston's most popular musicians. D. L. L.

Mr. Steinway Receives Kaiser's Decoration

Charles H. Steinway, of the well-known New York piano house, has received the decoration of the Prussian Order of the Red Eagle of the Fourth Class, conferred on him by Emperor William a month ago.

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DEAR MUSICAL AMERICA:

Being of a conservative disposition, I may be pardoned if the representation of Mephisto, as given by such distinguished artists as M. Plançon, M. Renaud and, especially, by my good friend, Edouard de Reszké, appeals to me more than the one which the distinguished Russian, M. Chaliapine, ventured upon, and which, to my thinking, was forceful, but somewhat brutal—certainly, it was very much *decolleté*!

Whatever may have been said in past times, or now, against Mephisto, permit me to say that he always aimed to be "respectable"—at least in his outward appearance—and to present him, even in a Brocken scene, surrounded by ghosts, little Mephistos and witches, with scarcely any clothes on, outrages my sense of decorum.

I have suffered much in my endeavors to assist those in this life who love an active existence, and disdain convention, and I have been content, without complaining, when in the last act in "Faust" I disappeared in flames, to have my nether garments singed through the carelessness of some stage-hand; but the limit of my endurance has been reached by a recent announcement from Paris, where it appears the opera managers are to put on a parody of "Faust," in which I am to appear as a quack doctor, an elderly rake in a tall silk hat, with a monocle.

The *Marguerite*, it seems, is to be a very wide-awake young woman, in a tailor-made suit from Paquin, while *Siebel* is to be a young cutthroat of doubtful morality, and *Valentine* a swaggering militiaman, who in civil life is a grocer and tries to levy blackmail on *Faust*.

Much of the humor of the performance is to be supplied, it seems, by my futile efforts to get into the Academy of Medicine. My deadliest enemies would never accuse me of trying to mix up with doctors!

The proposition to make one of the most thrilling sets in this new version an American bar appeals to my thirst, but not to my taste.

Why disturb the old traditions? Why make a mock of Mephisto, when so many millions of men have used him as a convenience to dump the responsibility for their bad actions?

This is a socialistic and an anarchistic age. Nothing is sacred—not even the Devil himself.

* * *

Maurice Schwartz, a young fellow, committed suicide the other day by inhaling gas while he played his violin. He had an ambition for a musical career, had been taking lessons and had displayed traces of genuine talent. The neighbors heard him play till the strains died away, and so he passed.

This type of man is better out of the game, for the men and women who have a right to win are not those who at the first disappointment, or even after many disappointments, throw up their hands, but those who grit their teeth and fight the battle out to the end.

Get at the real lives of the great men—and for that matter, women—whether in the arts or the professions, or in industrial and commercial life, and you will find that it was their ability to stand the supreme test, without flinching, and struggle through to the end that won them success, rather than what is commonly known as "luck."

* * *

The story that ham sandwiches, in a local restaurant, cost Walter Damrosch, the conductor of the New York Symphony Orchestra, \$25 apiece the other day—when ten members of his organization stopped off for luncheon, missed the train and had to be brought on from Saratoga by a special, which cost Mr. Damrosch,

\$250—reminds me of a celebrated production of "La Mulette de Portici," otherwise known as "Masaniello," at Niblo's Gardens a great many years ago.

In this performance, a small Italian tenor by the name of Baccei and a great big basso, famous in his day and very popular, by the name of Susini, were to appear.

The house was crowded, but the curtain could not go up because all the bassi of the chorus were missing. Where were they? Finally, they were located in a saloon, where the saloon-keeper, despairing of getting his pay for a night off, had abstracted their pants, so that they could not get out till the bill for refreshments—spiritual and otherwise—had been settled.

* * *

I read a story the other day about Patti and Jean de Reszké to the effect that they are good friends, and that after Jean, having lost his voice, began to teach in Paris, Patti wrote and said: "Dear Jean: I should so much like to learn your method."

Whereupon, Jean is reported to have replied: "Dear Adelina: I do not take beginners in my method. I will send you a pupil teacher." *Se non e vero e ben trovato.*

It is well imagined, this story. Perhaps it is Jean's retort for a little trick "Dear Adelina" played him some few years ago, when, if you remember, there was a bad fire at a fair in Paris, and many distinguished personages and others lost their lives.

"Dear Adelina" was interested in getting up a concert and appealed to Jean to help her. Jean munificently—he was always so generous, you know!—sent her a 100-franc note. Adelina, who, remembering how much Jean had received from the Parisians, had expected at least a check for 5,000 francs, returned him the 100 francs with the remark that possibly he might need them!

So, if Jean has suggested to Adelina that, even at the advanced age of something near seventy, she is only a beginner, he is getting even for what she put up to him, apropos of the charitable fair.

* * *

Speaking of Jean reminds me that a gentleman with plenty of leisure has been figuring out what Jean earns as a teacher. It seems that M. de Reszké teaches from ten to twelve in the morning, and from half-past one to seven in the afternoon, charges \$20 for half an hour's lesson, and \$10 to each pupil for an hour's lesson in a class of four. Classes are held in the afternoon at two, three and four.

The gentleman who had been doing the figuring comes to the conclusion that Jean is earning about \$300 a day, which, even allowing something for running expenses, shows that the Polish tenor is not likely, even if he has invested his earnings badly, to want for the good things of this life.

But Jean always was an excellent business man—so was his brother Edouard—and barring a little experiment with race horses may be said to be "beyond the dreams of avarice!"

* * *

London, they say, is talking about a story to the effect that Mme. Tetrazzini, who has just made a success in New York similar to the one she made at Covent Garden, is a second Trilby, and that the Svengali, her manager, is Bazelli.

Don't you believe it! If there is any hypnotizing being done, it is being done by Tetrazzini, on Bazelli, and—don't forget Hammerstein and the American public!

There are thousands and thousands of people, not only in New York but in London—and indeed, everywhere—who will always go into ecstasies over "Sister Mary Jane's Top Note," and will forget no end of sins of commission and omission, musically and artistically!

* * *

Time brings its revenges and satisfactions. My dear friend Caruso is happy. The episode of the pinch in the monkey-house was about to pass into history, when, lo and behold, the woman who caused all the trouble is arrested for disorderly conduct and fined two cents! And, according to the ubiquitous press agent, a conscience-stricken clerk of the police court encloses the two cents, with a verse from the bible, to Caruso. I can understand Caruso pocketing the two cents—he is very economical, you know—but what did he do with the verse from the bible?

Thus, however, is another innocent man vindicated from the cruel slanders that have been hurled at him! I can appreciate Caruso's position, for surely nobody has ever been so slandered for ages as

Your dear and good friend,
MEPHISTO.

SEATTLE HAS AN ACTIVE CHORAL SYMPHONY CLUB

James Hamilton Howe Conducts Society in Oratorio and Concert Numbers



JAMES HAMILTON HOWE
Formerly of Boston; Now Conductor of the Seattle Choral-Symphony Society

SEATTLE, Feb. 15.—The Seattle Choral-Symphony Society, an organization of a year and one-half's growth; now numbers about five hundred in the choral, orchestral and associate divisions.

Seven concerts were given last season and eight concerts are down for this season, four having been given.

Among the works already presented by this society are "Creation," "Messiah," "Hymn of Praise," Rossini's "Stabat Mater," and numerous excerpts from oratorios and cantatas, overtures and symphonies by Beethoven, Schubert, Tchaikowsky, Mendelssohn, Humperdinck; symphonic poems and suites by Saint-Saëns, Grieg, Svendsen and others.

James Hamilton Howe, formerly of Boston, and for several years in San Francisco before the earthquake and fire, is the conductor. Herr Moritz Rosen, formerly of Warsaw and Berlin, is the concert-master.

Mendelssohn's "Elijah" will be given on March 3, and the society immediately proceeds to rehearse Saint-Saëns's "Samson and Delilah" for production in the Spring.

Mrs. H. W. Jack is the chairman of the Ladies' Social and Subscription Committee, which is accomplishing a great work for Seattle in promoting oratorio and symphony music.

HERTZ'S LAST SEASON

Noted German Operatic Conductor Will Not Return Here Next Year

Alfred Hertz will not conduct next season at the Metropolitan Opera House. His contract will then have expired, and, as he feels now, he will not renew it.

Mr. Hertz has been Wagnerian conductor at the Metropolitan throughout Mr. Conried's tenure of office as director.

Mr. Hertz is a native of Frankfort-on-the-Main. He will leave here regretted by a wide circle of friends, who have admired his devotion to German art.

Ellis Clark Hammann's Organ Recital

Ellis Clark Hammann, assisted by John F. Braun, tenor, gave an organ recital in Calvary Methodist Church, in Philadelphia, Thursday, February 13. Mr. Hammann played selections from Bach, Mendelssohn, Alkan, Wagner, Raff, Rogers, Thomas and Guilman, while Mr. Braun sang Haydn's "In Native Worth," from "The Creation," and "The Sorrows of Death," from Mendelssohn's "Hymn of Praise."

Jean McLellan in Boston Recital

BOSTON, Feb. 17.—Jean McLellan gave a song recital in Huntington Chambers Hall last Tuesday evening. She sang groups of French, English, Italian and German songs and was accompanied by Mme. Isidora Martinez, her teacher.

D. L. L.

LEKEU QUARTET MAKES ITS DEBUT IN BOSTON

New Chamber Music Organization Well Received at First Concert in Chickering Hall

BOSTON, Feb. 17.—The Lekeu Quartet gave its first public performance in Boston last Thursday evening in Chickering Hall. The Quartet is composed of Messrs. George Copeland, Jr., piano; Henry Eichheim, violin; Alfred Geitzen, viola; Handasyd Cabot, 'cello. Mr. Cabot, the organizer of the quartet, was born in Brookline and is a Harvard graduate. Mr. Eichheim and Mr. Geitzen are members of the Boston Symphony Orchestra. Mr. Copeland was born in Boston and has studied here and abroad. The program was as follows: Mozart's Piano Quartet in G Minor; solo piano pieces—Pastorale, Scarlatti; Scherzo, Mendelssohn; Nocturne, Grieg; Debussy, Prelude; Cesar Franck, Piano Quintet in F Minor.

The performance was meritorious in every respect. There was a large audience, which was warmly applaudive.

Speaking of some of the individual work the Boston Herald said:

"Mr. Eichheim has indisputable qualities for the position of first violin in an organization of this kind. He has understanding and sympathy. Nor is he afraid to be emotional with emotion that is contagious.

"Mr. Copeland has individuality; he has a marked style of his own. This was shown within due bounds in the ensemble, as in the performance of solo pieces. He has an unusually musical touch, clear, sensitive, varied in color. He has a fleetness that he should not abuse; he has strength that is not aggressive or jarring. More than all this, he has true poetic feeling and with it an instinct for differentiation in sentiment. Each one of the solo pieces as he played it was delightful, and his performance of Debussy's Prelude was masterly in all respects."

D. L. L.



MRS. DE STYLE (listening to daughter practising on piano): Shure, Patrick, music is the food of love.

DE STYLE: Food, is it? Thin thot must be steak Mary's poundin' on the pianny.—Judge.

* * *

"Madame, your husband does not seem to have any organic trouble," said the physician. "Land sakes, no!" exclaimed Mrs. Pneuritch, "Not in this neighborhood. But the folks that live next door to us have a graphophone that worries him nearly to death."—Chicago Tribune.

* * *

"I'm afraid you don't appreciate that composition," remarked the musician.

"No," answered Mr. Cumrox; "in all frankness, I must say I don't. It keeps me guessing." "Guessing?"

"Yes. I always have three guesses—why anybody wrote it in the first place, why anybody plays it in the second place, and why anybody listens to it in the third."—Washington Star.

* * *

ENTHUSIASTIC AUDITOR (at the opera): Didn't she do that aria divinely!

BOARDING HOUSE MISS: Huh! You ought to hear that on our graphophone!—Chicago Tribune.

* * *

MRS. WHOOPLER: You tell me, Herr Vogleschnitzel, that my daughter can never become a singer! Is there no hope for her?

HERR VOGLESCHNITZEL: Vell, matam, you mightd put her on a diet of canary seed alretty, andt see vat dot vil do mit her.—Galveston News.

* * *

"Professor," said Mrs. Gaswell to the distinguished musician who had been engaged at a high price to entertain her guests, "what was that lovely selection you played just now?"

"That, madame," he answered, glaring at her, "was an improvisation."

"Ah, yes, I remember now. I knew it was an old favorite, but I couldn't think of the name of it, to save me."—Chicago Tribune.

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ANOTHER "THAIS" ARRIVES

But Mary Garden Is Not Worrying and Mme. Campanini Rejoices

Mary Garden is not the only *Thais* in New York, for Mme. Campanini has a little lady dog which the singer presented her, with a card, "*Je Suis 'Thais'*" upon it.

It seems that during a rehearsal of "*Pelleas and Melisande*" last week, while Mr. Campanini was conducting the orchestra, a man appeared with a little dog which he said was the prize dog of England and offered it to the conductor for two hundred and fifty dollars. Mr. Campanini grew enthusiastic over "*Fairy*," which the dog-man said was her dogship's name, but he also thought of the two hundred and fifty. While he was out in the wings cogitating, Miss Garden came in, was charmed, paid the price and departed.

When he found that "*Fairy*" was gone, Mr. Campanini was desolated, and when he went home the maestro told Mme. Campanini how nearly she had become the possessor of a wonderful dog.

Then there was a ring at the door and a boy entered with a basket, within which was the dog on a blue satin cushion. Around her neck were two cards. One read: "Best wishes from Mary Garden," and the other, "*Je Suis 'Thais.'*" So that's "*Fairy's*" name now.

Irish Music

(From Dr. Ernest Walker's recent "History of Music in England.")

Few musicians have been found to question the assertion that Irish folk-music is, on the whole, the finest that exists; it ranges with wonderful ease over the whole gamut of human emotions from the cradle to the battlefield, and is unsurpassed in poetical and artistic charm. If musical composition meant nothing more than tunes sixteen bars long, Ireland could claim some of the very greatest composers that have ever lived; for in their miniature form the best

Irish folk-tunes are gems of absolutely flawless luster, and though, of course, some of them are relatively undistinctive, it is very rare to meet with one entirely lacking in character. Of late years the publication of numerous collections of arrangements by Stanford and others, and of the huge mass of melodies transcribed in the middle of the last century by Petrie, has attracted special attention to this field; and there is no branch of folk-music which has been investigated with more artistic thoroughness. Nearly all Irish tunes show a peculiar sensitiveness of feeling; it is true that frequently they do not seem emotionally to fit the words with which they were in their earliest days connected, but as mere successions of notes without words of any kind they are full of a subtle vitality which can give delicate and distinctive sparkle to more or less humorous dance measures of no particular melodic loftiness, and also rise to such strains as "*It Is Not the Tear*," a wonderful example of what can be crowded into a restricted structural scheme, or "*If All the Sea Were Ink*," a magnificently majestic and solemn march to which Moore's "*Lay His Sword by His Side*" is exactly suited. After all, for sheer beauty of melody, the works of Mozart, Schubert and the Irish folk composers form a triad that is unchallenged in the whole range of the art; deeper tunes have been written by still greater men, but these particular inspirations show a flawless spontaneity of utterance, an instinctive feeling for loveliness and dignity of phrase as such that we do not find elsewhere in anything like the same profusion.

Clara Clemens Gives Musicale

Clara Clemens, the daughter of Samuel L. Clemens (Mark Twain), gave a delightful musicale, Thursday night of last week at her father's house, No. 21 Fifth Avenue. Miss Clemens, who has made her debut on the concert stage, was heard with pleasure in several songs. She was assisted by Marie Nichols, violinist, and Charles Wark, accompanist.

MR. QUESNEL IN MONTREAL

Amateur Symphony Society Presents Canadian Tenor in Fine Concert

MONTREAL, Feb. 17.—L'Association Symphonique d'Amateurs gave its fourth annual concert at the Monument National Hall last Tuesday, when they presented Albert P. Quesnel, the Canadian tenor residing in New York, as their special attraction. This society has been instrumental in introducing to the Montreal public two very good Canadian singers who had not been heard in this city before: Paul Du-fault and Albert P. Quesnel, both of whom have been most favorably received.

The orchestra is at present under the direction of J. J. Goulet and fine results have been obtained through his efforts, two movements from Mozart's Symphony, No. 31, and Focheux's "*Dormez Mignonne*" (for strings alone) being rendered in a most satisfactory manner. Mr. Quesnel sang "*Elle ne croyait pas*" from "*Mignon*"; Massenet's "*Le Reve*," which was the gem of the evening; an excerpt from "*Carmen*," and a group of songs by Fauré, Spross and Tosti. He was recalled after each number and had to give numerous encores. A. Dansereau, a talented violin pupil of A. DeSève, played the Sarasate "*Zigeunerweisen*," for which he had to give two encores.

AN EVENING OF SONG

Hermann Klein Presents Novel Program at Mendelssohn Hall Concert

Hermann Klein, the New York teacher of singing, gave an entertainment called "An Evening of Song," at Mendelssohn Hall, Thursday evening of last week. The program was devoted to the works of American and English composers, sung in English by young American singers.

A large audience had gathered to enjoy the various numbers given by Mme. Florence Mulford, Amanda Vierheller, Elizabeth Hanan,

Florence Fiske, Mrs. Hawley-Davis and Messrs. Reed Miller, Frederick Weld and La Rue Boals.

The program was evenly divided between English and American composers. Among the songs that gave especial pleasure were: MacDowell's "*O Lovely Rose*" and Chadwick's "*Bedouin Love Song*," both sung by Mr. Weld; Mrs. Beach's "*Exaltation*," sung by Miss Vierheller; Hadley's "*How Do I Love Thee*," sung by Mr. Miller, and Ethelbert Nevin's "*Dutch Lullaby*," in which a quintet of singers took part. Mme. Mulford was especially successful in singing A. C. Mackenzie's "*Beneath a Hawthorn*."

CLEF CHORAL CLUB'S CONCERT

Young Women Under Thomas Impett's Direction in Delightful Evening

TROY, Feb. 18.—The recent concert of the Clef Choral Club, Thomas Impett, director, of this city, was a revelation to many of those who attended. There are thirty-two female voices in the club and they sang excellently Bachmann's "*Les Sylphs*," Conant's "*A Tiger Tale*," Kjerulf's "*On the Shore*," and selections by Wheeler, Lund, Denza and Gelbke.

The club was assisted by Albert Quesnel, tenor, who sang with dash and feeling. Clarence De Vaux Royer, the violinist, sent a telegram at the last minute that an accident made it impossible for him to appear.

Laura Hawkins's Second Recital

BOSTON, Feb. 18.—Laura Hawkins, pianist, gave the second of her three recitals for the season in Steinert Hall on the evening of Thursday, February 13. Miss Hawkins gave an unconventional program, consisting of works of Mikorey, Handel, Bach, Saint-Saëns, Schumann, Liapounoff, Ravel, Moret, Debussy, Liszt and Rheinberger. She played with marked appreciation and completely won her audience.

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DAYTON MUSIC CLUB IN UNIQUE PROGRAM

Excellent Works of Local Composers
Given by Local Artists Have
Fine Reception

DAYTON, OHIO, Feb. 10.—The Chaminade Club, the most progressive organization of this city, outdid itself in its concert of February 4, and presented a unique and most interesting program, in that each of its numbers was by a local musician.

The program was headed by the quotation: "A prophet is not without honor, save in his own country," which was discountenanced, and the composers and musicians were most heartily received by the large and friendly audience that gathered at the W. C. A. rooms.

The numbers given and their composers were: concert waltz in D flat (for two pianos), Charles Arthur Ridgway; song for baritone, Harry Brown Turpin; two songs, W. L. Blumenschein; piano solos, "A Memory," and "Trois Danses Légères," Louis Waldemar Sprague; two songs, S. B. Hurlburt, Jr.; song, Archie A. Mumma; piano solos, "Ballade in F Major" and "Valse Brillante in E Major," Henry A. Ditzel; three songs for mezzo-soprano, Howard Farrer Pierce; three songs, Louis Waldemar Sprague, and two piano solos, W. L. Blumenschein.

Owing to illness, Archie Mumma, one of Dayton's most talented young musicians and composers, could not be present, and only one of his compositions was given instead of the two groups as originally planned. Owing to the death of his mother, Dr. J. S. Van Cleve could not attend, and his number on the program was omitted.

MAUD POWELL ENTERTAINED

Noted Violinist Plays in the Whistler Peacock Room in Detroit

While in Detroit recently, where she and May Mule gave a joint recital, Maud Powell, the eminent violinist, was entertained at an informal tea by the officers and committee of the Fine Arts Society and made an honorary member of the club. She was the first to be entertained by the society in its new quarters. Earlier in the afternoon she was the guest of C. L. Freer, who had asked a number of friends to meet her in the celebrated Whistler "peacock room." Accompanied by Mrs. M. B. Stevens she played one of the most popular numbers in her repertoire, the Fiorillo Prelude, and Raff's Cavatina. It was the first time an artist had played in the "peacock room."

Last week Miss Powell spent in giving concerts in Duluth and Minneapolis. This week she will be soloist of the two Theodore Thomas Orchestra concerts, in Chicago, when she will play the Bruch Concerto in G Minor.

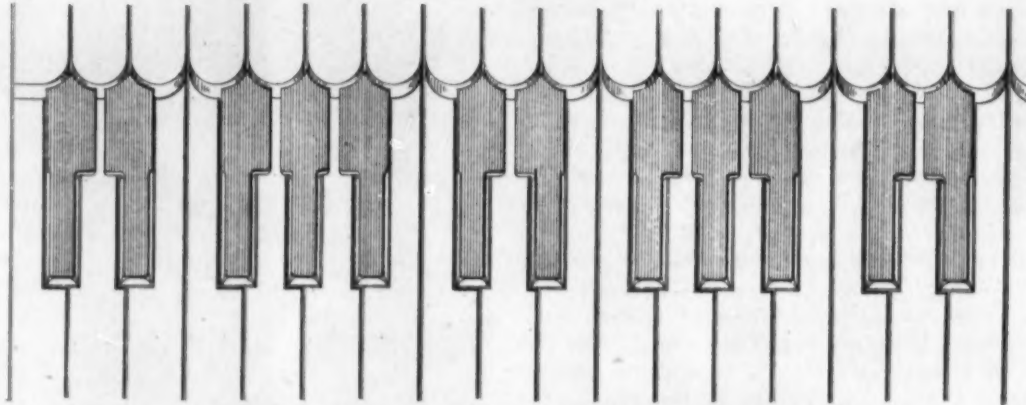
On Tuesday she was the guest of her native city, Peru, Ill. At the concert that had been arranged she played there for the first time. Such was the interest in her return now, as one of the world's foremost artists, that the hall in which the concert was held had long since been completely sold out.

Why Prima Donnas Get Fat

A magazine writer wonders why most prima donnas get so fat, and suggests this as the solution of the problem: "The physical act of singing not only creates a big appetite, but the movement of the abdominal muscles necessitated by the demands of the vocal chords serves to keep the digestion in a prime condition. Hence a late supper of soup, salads, pastry and sweets is tossed off with the same ease that an ordinary person wrestles with a light repast of oysters and ale, or muffins and jam. There is no doubt that nervous tension often creates appetite."

TO MAKE THE PIANIST'S TASK EASIER

New York Inventor Devises New Keyboard to Facilitate Playing of Intricate Passages



FRANK KUBA'S NEWLY DEVISED KEYBOARD

Will the piano of the future have the same keyboard as the piano now being manufactured throughout the world? Frank Kuba, a New York inventor, does not think so. He believes that the present keyboard is imperfect and he has had patented a new one, a cut of which is shown herewith. He has also prepared a new arrangement of the scale. A sheet of his music also illustrates this article.

The object of the Kuba keyboard is to simplify the work of the performer, particularly in intricate passage playing. The inventor claims that broad-fingered musicians will be able to play a piano more easily with his patented keyboard.

In discussing his new invention Mr. Kuba says: "It will facilitate piano playing, more particularly in playing semitone grace notes, in octaves from the white to the black keys. The same relates to playing octaves legato from white to black keys in any passage, and in

playing arpeggios or chords in keys where the thumb and the small finger rest on the black keys, while the other fingers have to play the white keys, thus avoiding the necessity for picking out the white keys slowly in the spaces between the black keys in the usual manner.

"One of the most important advantages is that all the difficult scales may be played with simplified fingering. The scales of F sharp and B flat on the new keyboard resemble the fingering of the scales of F respectively B natural on the present keyboard. All other scales can be played with the same fingering as the scale of C major."

This invention comprises both the old and new systems in one, and any player is at liberty to use it, or may be contented with the old system. Mr. Kuba modestly remarks that the instrument with his keyboard installed is "the piano of the future."



MUSIC WRITTEN FOR THE KUBA KEYBOARD

NEW OPERA BY PHILADELPHIANS

John Luther Long, John Curtis and Wassili Leps Creating American Work

PHILADELPHIA, Feb. 18.—John Luther Long and John Curtis are collaborating on the libretto of a new grand opera, the music of which is being written by Wassili Leps. All are Philadelphians. Mr. Leps has already written the music to two of Mr. Long's quaintly beautiful poems, "Andon" and "Yo Nennen." In both these works, as well as in other compositions, Mr. Leps has shown marked ability as a composer.

The projected opera is to be on an American subject, the scenes to be laid in the colonial period, with a story of dramatic power, though not one connected with any published novel or historic incident.

Dillwyn Thomas's Lecture Recital

LINCOLN, NEB., Feb. 18.—At the recent lecture recital given by T. Dillwyn Thomas, of this city, in the Lyric Theatre, Mr. Thomas showed careful study of sacred music, and his analyses of numbers sung were instructive and entertaining. As conductor of the large chorus choir of the First Christian Church his work is of a high order, as evidenced by the ease with which difficult selections were rendered.

ANN ARBOR'S MAY FESTIVAL

Prominent Artists to Sing with Choral Club and Thomas Orchestra

ANN ARBOR, Feb. 18.—The fifteenth annual May festival given by the Choral Union, of Ann Arbor, promises to surpass even the great things done in the past, and with the list of soloists engaged and the presence of the Theodore Thomas Orchestra will probably be the musical event of the year in Michigan.

There will be three hundred voices in the Choral Union under the leadership of Albert A. Stanley, and the soloists will be Corinne Rider-Kelsey, soprano; Ernestine Schumann-Heink, contralto; Janet Spencer, contralto; Edward Johnson, tenor; Claude Cunningham, bass; Earle G. Killeen, baritone; Herbert Wither-spoon, bass; L. de Mare, French horn, and L. L. Renwick, organist.

The dates of the festival are May 13, 14, 15 and 16.

Died Alone with His Violin

Herman Lancut, a young violinist of the East Side, said to have shown great promise in his work, committed suicide last week in his rooms. He had had ill-fortune and about his only possession when he died was his violin.

SPRING PRODUCTION FOR NEVIN'S OPERA IN BERLIN

Pittsburg Composer's "Poia" Will Be Given
in Germany—Great Success Is Expected

PITTSBURG, Feb. 10.—Walter McClintock, who furnished Arthur Nevin with the inspiration on which to build the foundation for the Indian opera "Poia," left Pittsburg last week for Berlin to join Mr. Nevin, who is hard at work preparing the music for German presentation. With the aid of German composers, Mr. Nevin writes that he has succeeded in cutting down the first act of 300 pages to 135. All parts calculated to be of no interest to the Germans have been eliminated from the score.

Mr. McClintock is going abroad at this time to look after the business end of the production. The opera is to be presented in some of the German Empire's best theatres during the Spring. Mr. McClintock is very enthusiastic and believes that the opera will make a big hit. The play was a little long but under the rearrangement it is believed that it will be more popular than ever. The opera will be presented with special scenery and costumes and will be given a thorough test. If it is well received, it is quite likely that a big production will be given in America.

Mr. Nevin wrote Mr. McClintock some most enthusiastic letters and believes that the forthcoming production will be a triumphant success. E. C. S.

SALT LAKE'S EISTEDDFOD

Three Thousand Dollars in Prizes to Be
Awarded at Great Festival

SALT LAKE CITY, Feb. 17.—The Cambrian Association has just completed the musical program for the National Eisteddfod, which will be held in the Tabernacle here on October 1, 2 and 3 next.

The program embraces some twenty-two numbers in all, and in prizes figures close on to three thousand dollars. The amount, together with what it will cost the association for other expenses incidental to such a stupendous undertaking, will, it is thought, bring the total expenses up to between five and six thousand dollars.

Hon. Arthur L. Thomas, president of the society, has gone to Los Angeles for the purpose of trying to get a chorus of one hundred and twenty-five mixed voices from that city. Denver will also be visited by a member of the society, and it is confidently hoped that a chorus will enter from each of the two cities named.

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William Diestel, Walter Logan, Louis Magnus, Arthur Dunham, Mrs. Messenger Wells, Arthur Dunham, Helen M. Peacock, Fredric Karr, Ralph Evans Smith, Mabel Lewis, Clara Mac McCloud, Margaret Salisbury, Annie W. Foster, Henry F. Myers.

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FROM MUSICAL AMERICA READERS

The Case of de Cisneros vs. Kirkby-Lunn
To the Editor of MUSICAL AMERICA:

In the controversy between Mme. de Cisneros, of the Manhattan Opera Company, and Mrs. Kirkby-Lunn, of the Metropolitan Opera Company, I candidly think that the Englishwoman appears to better advantage than the American. She displays better temper, anyhow.

Mme. de Cisneros has, however, in her letter, brought up a number of matters of grave importance, and if she had eliminated the personal element and, also, her unwarranted attack upon MUSICAL AMERICA, would have received the grateful acknowledgment from many of your readers.

Yours truly,
ELIZE HOMANN.

New York, February 15, 1908.

[It is but just to Mme. de Cisneros to say that, while Mrs. Kirkby-Lunn's letter was written for publication, Mme. de Cisneros's letter was sent to me and I assumed the responsibility of publishing it, partly to disclaim the charge that the paper was unfaithful to its self-assumed obligation of upholding American musical interests and also because Mme. de Cisneros made a number of good points in a very sincere and forcible way. Possibly, if Mme. de Cisneros had been assured beforehand that her letter would be printed as she wrote it, she might have toned down or perhaps omitted some of the things which appeared in it. This much is certainly due her in all fairness.—Editor MUSICAL AMERICA.]

A Reply to Mme. de Cisneros

To the Editor of MUSICAL AMERICA:

According to your editorial in the issue of February 1, under the caption, "Has the American Singer a Fair Chance?" Mme. de Cisneros appears to think because she has worked "heart and soul" to succeed in Europe, and has sung in Italy, Spain, Portugal, Vienna, St. Petersburg, London (for five seasons) and South America, that, therefore, she must necessarily be a great singer; further, because she happens to be an American, that a great paper devoted to the interests of music in America is thereby obliged to praise her, no matter how unworthy of praise she may be. Mme. de Cisneros asks if

the *Carmen* of Bressler-Gianoli is inferior to that of Mme. Kirkby-Lunn; if the *Cieca* of Gerville-Reache is inferior to that of Mme. Jacoby, or *Amneris* of de Cisneros to those of Homer or Kirkby-Lunn. I think Bressler-Gianoli, Kirkby-Lunn and Homer are all great artists, who possess first-class voices. I am especially impressed with the deep sonorous tones of Gerville-Reache as *Cieca*, and, further, on what grounds can de Cisneros justify the coupling of her name with either of the great artists she mentions? Her voice, to my mind, is entirely too reedy to be classed in the front rank of opera singers. To quote a criticism of one newspaper, it sounds like a fair soprano spoiled in the unavailing effort to make it over into a mezzo-soprano. De Cisneros is a beautiful woman, and, as far as the operatic stage is concerned, a fair actress, but a good singer she is not and never will be, according to my opinion. I am a regular subscriber to the Manhattan Opera House and have always felt deeply disappointed when de Cisneros or Mugnoz have been in the cast. They belong to the same class of singers. With regard to de Cisneros's European successes, might they not, after all, have been of a secondary nature? The lady seems to think that her nationality should cover a lot of musical sins. Why should the question of nationality be thus obtruded in deciding the merits of an operatic artist? I heartily agree with you, Mr. Editor, that neither the criticism of the press nor the public is at such a low ebb as to warrant any carping at by Mme. de Cisneros. If her voice, which she seems to think so good, pleases neither the press nor the public, which really seems to be the case, it is unfortunate for de Cisneros, but surely does not argue any great moral turpitude on the part of the press or the public. In conclusion, will thank you for allowing the space in your valuable and, I think, fair paper in which to air my opinions on just the question raised by Mme. de Cisneros.

Yours truly,
A SUBSCRIBER.
New York City.

"Books of the Opera!"

To the Editor of MUSICAL AMERICA:

Is there no way to influence Oscar Hammerstein to save the ears of his patrons from the strident, raucous cries of "Books of the

opera. All the words and music of the opera," to which they are subjected just so long as they take their seats at the Manhattan Opera House before the curtain rises. Several of my friends have said they arrive late habitually to escape this pest, yet even then do not wholly escape, as the nuisance again prevails between the acts.

It is to be supposed that persons attending the opera have fine sensibilities, just the sort to resent this blot on their evening's pleasure, and it is also to be supposed that they know where to get a libretto do they desire one without having the books thrust beneath their noses by a barking representative of some "concessionaire."

Very truly,
New York, Feb. 18, 1908. R. W. P.

Improves with Each Issue

To the Editor of MUSICAL AMERICA:

Your paper improves with each issue. I am particularly interested in the articles on artists of distinction, and am glad to know that you do something to offset the popular prejudice that great singers lead a life of ease, luxury and often of frivolity. The article in your last issue, in which you describe the home-life of Mme. Louise Homer, will make you many friends, for Mme. Homer is one of our most popular prima-donne and as charming a woman as she is distinguished as an artist and singer.

When I contrast the kindly attitude of MUSICAL AMERICA to the musical profession with the hold-up methods which have been practised for years by some of your contemporaries, I am not astonished at the wonderful growth of the influence and circulation of your paper.

Very truly yours,
R. W. KNOTT.

A Steady and Well-Deserved Growth

To the Editor of MUSICAL AMERICA:

Enclosed please find money order for \$2.00, my subscription for the current year of MUSICAL AMERICA. It is with great pleasure that I notice the steady and well deserved growth of your bright paper and wish you all possible success for the future.

Saginaw, Mich.

A. W. PLATTE.

Otto Fiebach's new comic opera, "Der Offizier der Königin," had its first performance in Essen, and scored a success. The composer has taken his libretto from Scribe's "Glas Wasser."

Hail! Thrice Hail! To Mr. Conried's Successor

Hail Gatti-Casazza!
The fellow who has a
Big reputation in musical art;
Who's Italiano,
And hails from Milano,
He'll give New York village a new opera start.

They say that Casazza
Will give the "passaza"
To Oscar, the wizard of Thirty-fourth Street.
At least, that's the job he
Will take as his hobby
When he gets Conried's shoes on both of his feet.

But Hammerstein has a
Great silk hat piazza
Where ideas surprising insistently play.
So Gatti-Casazza
Must needs have a plaza
In which to effectively make his display.

So hail these two wizards
With musical blizzards,
Great Gatti-Casazza and Oscar the Great!
It's worth a long journey
To witness this tourney.
Which one will escape with an uninjured pate?

Recall the fine shindy
With uppercuts windy
When Oscar, "bajazza," did hurl at Jerome?
Let Gatti-Casazza
Beware the "bajazza,"
'Twill eat his passazza and chase him back home.
—R. C. L. in Evening Telegram.

Praise for Alfred Giraudet's Son

Word comes from Paris of a noteworthy success scored by Fernand Giraudet, son of Alfred Giraudet, the eminent French vocal teacher, who was associated with the Institute of Musical Art in New York last year. Mr. Giraudet seems to have inherited a voice of exceptional character from his father, who is now his teacher.

Referring to a recent appearance *Le Journal*, of Paris, remarks: "Fernand Giraudet possesses a splendid bass voice, which he uses authoritatively. In the celebrated air from 'La Jolie Fille du Perth,' Augusta Holmès's 'Au Pays,' Mercier's 'Pauvre Aveugle' and Bemberg's 'Il neige,' he displayed the beauties of his voice in the manner of the sincere artist."

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MILWAUKEE'S NEW VIOLIN PRODIGY

Gerald Kunz Displays Talent of a High Order—From a Musical Family

MILWAUKEE, Feb. 17.—It is so often that evidences of remarkable musical talent in young children are hailed as sure signs of genius that the public has grown justly skeptical of the extravagant reports which appear from time to time apropos of the remarkable performances of some youthful musician. The sensation-loving public suffers little, perhaps, from either skepticism or gullibility, as the case may be, but too frequently the youthful subjects of such flights of the imagination are its unfortunate victims.

But real musical talent is, if rare, still quite possible and, likewise, much easier to discern when it appears. And one may recognize and speak of it without the uncomfortable consciousness of having injured or possibly destroyed what one brings to notice.

This last month at a concert given in this city for the benefit of the Young Women's Christian Association the audience was surprised and delighted with the unusual talent displayed by Master Gerald Kunz, who played a violin solo with so much understanding and such fluent technique that his hearers were quite astonished and insisted upon several encores.

At the lad's home, MUSICAL AMERICA's representative found him a charmingly sweet and innocent chap of nine years, with the looks and ways that all children with artistic natures possess. The boy played several numbers, making his one-man audience realize that his technique is remarkably correct, his fingering unusually developed and his bowing so good that many a grown-up might envy not only his good phrasing but even more his full pure tone.

He is a fortunate boy, not only in possessing such remarkable genius, but in being blessed with parents who are musically intelligent and who are devoted to him and to his musical development. Gerald is now studying in the Wisconsin College of Music as the pupil of Clarke Wooddell, whose painstaking care and remark-



GERALD KUNZ

Talented Violinist Who Is Attracting Attention in Milwaukee

able ability, particularly with young pupils, has given him a deserved and enviable reputation in Milwaukee. Fortunately, too, for Gerald, his parents and teacher have refrained from pushing him before the public, for which he is too young in years and too undeveloped in his art. In due season, when his talent has been developed with practice and study and his bright musical intelligence has grown in strength and breadth, he will be heard, and I predict for him at that time the applause of an admiring public. M. N. S.

CHRIS ANDERSON AND LEON MARX IN RECITAL

Chicago Baritone and Violinist Entertain with Varied and Interesting Program

CHICAGO, Feb. 18.—One of the best local concerts of the season was that given in Music Hall, Sunday afternoon, by Chris Anderson, baritone, and Leon Marx, violinist. Mr. Marx opened the program with the Sonata in G Minor by Tartini, in which he displayed a clean, sure technique and fine intonation; later he played the Concerto, op. 22, by Viotti and a group, as follows: "Dances Tziganes," No. 1, Nachez; "Air," Bach; "Elfentanz," Popper-Halir and the Scherzo-Tarantelle of Wieniawski. All were given with great beauty of tone and contrast of interpretation.

Mr. Anderson sang for his first number a group of German songs which were highly appreciated. Groups of French and English songs followed. He is one of Chicago's best baritones and on this occasion was accompanied by Edwin Schneider, whose work was one of the enjoyable features of the concert. Mrs. Marx accompanied her husband acceptably. C. W. B.

"Atlantis" Postponed in Boston

BOSTON, Feb. 17.—The new comic opera, "Atlantis," is to be given March 9 and 10 in Jordan Hall by the Boston Operatic Society. The performance of this opera was originally scheduled for February 4 and 5, but was postponed as a result of the serious illness of Herbert F. Odell, the conductor and the writer of the music for the opera. Mr. Odell is rapidly recovering, and it is expected that he will resume his place as conductor within a few days. The book and lyrics for the opera are by William H. Gardner. D. L. L.

Noria to Leave Russell's Company

ST. LOUIS, Feb. 17.—Jane Noria, the St. Louis dramatic soprano of the San Carlos Grand Opera Company, has tendered her resignation, and will be free after she has filled the engagement at Milwaukee beginning on February 28.

"My only reason for leaving the San Carlos Company," Mme. Noria said, to-day, "is that I have engagements of importance which I must fill."

It is hinted that Mme. Noria refers to a contract with the Metropolitan Grand Opera Company.

MUSICAL ART CLUB OF BALTIMORE IN CONCERT

Corinne Rider-Kelsey Wins Ovation as Soloist with Popular Organization

BALTIMORE, Feb. 17.—The Musical Art Club, David S. Melamet, director, gave an excellent concert at the Lyric Thursday evening to a highly appreciative audience. The program included "Media Vita," by Max Bruch; "Serenade," by Kremser, for four solo voices and male chorus; "Thro' Whispering Boughs," by Kremser, for double quartet and male chorus; "Grove in the Busento," by Zerlett, and other enjoyable numbers.

Corinne Rider-Kelsey was the soloist. She sang "Herodiade," by Massenet, and a number of German and English songs. She received an ovation. Mrs. David S. Melamet was a delightful accompanist.

The Musical Art Club is composed of thirty male voices of the best talent, evenly divided between basses and tenors. G. Fred Kranz is president and John P. Tingle, secretary. This is the eighth season of the club since its organization by David S. Melamet. W. J. R.

FARRAR ORCHESTRA SOLOIST

Popular Opera Singer with Boston Musicians in Philadelphia

PHILADELPHIA, Feb. 18.—Geraldine Farrar made her first local appearance as a concert singer last night with the Boston Symphony Orchestra at the Academy of Music and met with much success.

She was heard in Elizabeth's Prayer from Tannhäuser and Cherubino's song, "Voi che sapete" from Mozart's "Figaro's Wedding." The orchestra, under the direction of Dr. Karl Muck, played with all its accustomed perfection. Its numbers were Max Reger's Variations and Fugue on a Theme by J. A. Hiller and Richard Strauss's "Till Eulenspiegel and His Merry Pranks." H. M. N.

New Opera by Victor Herbert

A new American light opera by Victor Herbert and Glen MacDonough will be staged at the Broadway Theatre, New York, on August 31. Though, as yet, unnamed, the work is complete and the scenery under way.

NEW CHAMBER MUSIC SERIES

Mr. and Mrs. David Mannes to Play in New Stuyvesant Theatre

A new departure in the realm of chamber music is recorded in the announcement of three sonata recitals to be given by Mr. and Mrs. David Mannes on Sunday evenings, March 8, March 22 and April 5. Mr. and Mrs. Mannes are fortunate in having secured Mr. Belasco's new Stuyvesant Theatre for their recitals, as this theatre is probably better adapted for chamber music than any other public hall in this city. Its proportions and decoration give the intimate air so necessary for this form of music, and the acoustics are said to be perfect.

The sonata recitals given by Mr. and Mrs. Mannes in private music rooms, for the benefit of the Musical School Settlement, are important social features of every season, but their subscription being of necessity limited, this public series has been arranged in response to numerous requests.

GIVE CONCERT IN WALTHAM

Boston Trio Assisted by Louis Bachner and Mrs. Bertha Cushing Child

BOSTON, Feb. 17.—A trio made up of members of the Hoffman Quartet and Louis Bachner, the pianist, gave an interesting concert in Waltham, Mass., last week assisted by Mrs. Bertha Cushing Child, contralto. The program included the Hugo Kahn Trio, which has been performed several times by members of the quartet and Mr. Bachner in public concerts and at the St. Botolph Club in this city and also the Dunkey Trio by Dvorak. Mr. Bachner played the Fauré Impromptu, a romance by Sibeline and a nocturne for the left hand by Scriabine. Mr. Hoffman played a romance by Wilhelma and a Spanish dance by Sarasetti.

Mrs. Child gave a most pleasing interpretation of Ronald's "Awake," a folk-song, the "Skye Fishers," and John Beach's "The Year's First Crocus."

All the numbers were enthusiastically received and evidently gave much pleasure. D. L. L.

BAUER RECITAL POSTPONED

Bad Weather Ties Up Atlanta on Night of Pianist's Engagement

ATLANTA, Feb. 17.—A large part of the music public of Atlanta was greatly disappointed at the necessity of postponing the recital which was to have been given here by Harold Bauer on Monday evening last. But the weather was so bad that the management decided that, owing to the impossibility of hundreds who had bought tickets reaching the theatre on time, it would be better to defer the recital until Mr. Bauer's return trip further south and west.

No cars were running, and, as a whole, those who bought tickets in advance received the news that the recital would be given under more favorable circumstances with pleasure.

Washington Society to Give "Redemption"

WASHINGTON, Feb. 18.—The second concert of the Washington Choral Society is scheduled to take place in New Carroll Hall, on Thursday evening, February 27, when Gounod's "The Redemption" will be given. The soloists engaged for the occasion are: Nicholas Douty, tenor; Florence Hinkle, soprano; Clara Drew, contralto; John Humbird Duffy, baritone, and Charles Delmont, bass. An orchestra which is being trained by Heinrich Hammer will take part, and rehearsals show most creditable results already accomplished.

Mr. Sousa's Modest Signature

The names of John Philip Sousa, Lusy Allen and Jeannette Powers, of New York City, are upon the register of the Windsor. Mr. Sousa's autograph was the most miniature lettering that has been seen on the Windsor's register for many a day. It is said that it is his usual style of registering, and it almost necessitates the services of an experienced microscopist with a strong optical instrument to discover just what the small lettering really signifies.—Florida Times-Union.

Theodore Streicher's choral work, "Mignons Exequien," will be given at the Gewandhaus, Leipzig, next week, under Arthur Nikisch's direction.

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"EUGEN ONEGIN" REPEATED UNDER WALTER DAMROSCH

Mary Hissem-de Moss and Other Noted Singers Appear in Tschai-kowsky's Opera



MARY HISSEM-DE MOSS

Distinguished American Soprano

The third performance in America of Tschai-kowsky's opera, "Eugen Onegin," in concert form took place Sunday afternoon in Carnegie Hall, under the direction of Walter Damrosch, with the New York Symphony Orchestra, a chorus and soloists. On this occasion the soloists were Mary Hissem-de Moss, soprano; Mrs. Taylor-Jones contralto; Rose O'Brien, mezzo-soprano; Emilio de Gogorza, baritone; Reed Miller, tenor; Tom Daniel, basso, and Paul Dufault, tenor. The chorus was made up of members of the New York Oratorio Society.

While critics disagree as to the effectiveness of this work in concert form, the fact remains that the large audience which attended the concert Sunday found much in the presentation from which to derive genuine pleasure. Mrs. de Moss, who won a notable triumph at the previous performance of the opera, again made a favorable impression.

Paul Dufault's interpretation of *Triquet* was another feature of the first production which again called for the audience's appreciation. Reed Miller was a new figure in the cast last Sunday, taking the part previously filled by Ellison van Hoose. He was generously applauded.

CHICAGO STIRRED BY RUMOR

But Is Reassured by Announcement That Auditorium Won't Be Razed

CHICAGO, Feb. 18.—The sensational news of last week was the first page fright head in the *Tribune* on Friday, announcing that the Auditorium was to be razed and replaced by a business block, as the proposition was not considered profitable by the directors and that Klaw & Erlanger did not care to press their ten-year lease. The same afternoon this rumor was vigorously denied by the *News*, and the following morning the *Tribune* published an inconspicuous retraction.

The Auditorium which was erected at an expense of \$3,000,000, and is the second largest auditorium in the United States, will be continued as a local factor in amusements. C. E. N.

Light Opera Singers Wed

BOSTON, Feb. 17.—Margaret Cullington and Louis Callinan, members of the Castle Square Opera Company, which closed its engagement here recently, went to Lynn on Friday without confiding in any of their friends and were married. They met for the first time in the Castle Square Theatre. The bride is a daughter of William Cullington, of New Rochelle, N. Y. The couple will join the Aborn Opera Company in Brooklyn, N. Y.

Anton Erl, who has been for more than thirty-three years a member of the company at the Royal Opera House in Dresden, has just celebrated his sixtieth birthday.

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CONRIED ON HIS WORK AS DIRECTOR

"The Game Is Not Worth the Candle," He Declares as He Reviews His Responsibilities and Difficulties

When Heinrich Conried was asked by a newspaper interviewer the other day whether, if he had it to do over again, he would accept the position of managing director of the Metropolitan, which he has just resigned, his reply was: "I certainly would not. The game is not worth the candle. It is a post that is ruthless in the demands of its exacting duties. No one—save he who has been unfortunate enough to try to fill it—can know what its demands are."

"The public, for instance, reads the repertoire of a week of opera at this institution and it quickly approves the operas and their casts or it criticises them. This is done in a flash, without ever dreaming what days of toil are necessary before such a list can be made up. The public does not know that the stockholders of the Metropolitan Opera and Real Estate Company—who lease the building to an opera director—demand that at least two artists of a certain list which they select shall appear at each subscription performance, that each one of the prominent singers must be given a specified number of appearances each month, that the artists cannot reasonably be asked to sing on two consecutive nights, and, finally, that I cannot repeat an opera on any given subscription evening."

"All these circumstances must be dovetailed and the fit must be accurate before a single week's repertoire can be arranged. And then, after it is all arranged and just as I am about to heave a sigh of relief it may be all upset, for I may get a message that one artist or another assigned in the week's program is indisposed. There go the week's plans, knocked into a cocked hat."

The retiring director then reviewed the improvements he has effected during his tenure of office:

"The Metropolitan is to-day an absolutely unique establishment, and during the four solid years that I have devoted to it I have been able to bring about a great many changes. The directors of the Metropolitan Opera and Real Estate Company have acted upon my suggestions and have improved the interior of the auditorium by putting in a new ceiling, building a new proscenium arch and adding a new curtain."

"Then we had the entire stage rebuilt. When I took hold of this institution what do you think was the state of affairs? For instance, the stage had not a single properly placed trap, its system of electric lighting was the most primitive. Its stage mechanism and methods were absolutely

primitive. Now it is a model stage and its lighting is the best in the world."

"I started in to revolutionize the whole system of conducting opera as it had been bequeathed to me by Maurice Grau. Instead of employing

the orchestra so that rehearsals could be held weeks before the season began, and the chorus was also employed for a longer time."

"And then I set about to recast the repertoire. You need only glance at the Metropolitan's book of record during the former régime to find that certain operas were repeated endlessly, quite regardless of the wishes of the subscribers. By constant hard labor I brought it about that an opera was never repeated on the same subscription night during a season unless a change of



Heinrich Conried at His Desk

Photo by Pack

"All this has been accomplished in comparatively few years and it has been brought about at the cost of excessive hard work and vexatious worry."

HOWE-FABRI PUPILS

Boston School Graduates and Students Give Interesting Recitals

BOSTON, Feb. 17.—Pupils of the Howe-Fabri Vocal School have been giving some exceedingly interesting studio and other recitals this season. Among those recently given, that of Anna Rein, soprano, was one of the most enjoyable.

Dorothy Burnham, mezzo-soprano, one of the Howe-Fabri pupils, gave an important recital at her home in Gloucester, Mass., recently. She was assisted by her teacher, Sig. Fabri, baritone; George P. Stevens, accompanist, a violinist, and the choir of the Trinity Congregational Church.

Edna B. Felch, soprano, another of the Howe-Fabri pupils, gave an excellent concert in Woburn, Mass., last week. She had several assistants and was particularly successful in her Italian folk-songs.

Mme. Emma Howe-Fabri, soprano, and Sig. Fabri, with assistants, gave a concert of Italian operatic music and English ballads in Plymouth, Mass., recently, with extraordinary success. Mme. and Sig. Fabri are particularly happy in their operatic work and this department is one of the most important in their school.

Mme. Fabri has turned out some exceedingly successful professional pupils recently and has some equally promising pupils now in her school. Among her former pupils who are now meeting with marked success, professionally, in Italy and other European countries, may be mentioned Elvira Leveroni, Elena Kirmes, Sherlie Wheeler and Blanche Fox. All of these pupils appeared at Mme. Fabri's grand opera recitals at the close of their studies with her. She has plans on foot for a grand opera-recital at the close of the present season.

D. L. L.

Philadelphia Orchestra in Wilmington

WILMINGTON, Feb. 17.—The fourth subscription concert of the Philadelphia Orchestra was given Thursday evening in the Grand Opera House to a crowded house. The soloist of the evening was Frances Kaspar, soprano. Carl Pohlig ably sustained his reputation, and every orchestral number was rendered with the same masterful interpretation. The program included Weber's "Der Freischütz," Mozart's Symphony in G Minor, an aria from Charpentier's "Louise," the Vorspiel to Wagner's "Meistersinger" and the Jewel Song from Gounod's "Faust."

M. S. C.

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DETROIT HEARS TWO NOTED WOMEN PLAY

Maud Powell and May Mukle in Joint Recital—Symphony Orchestra's Concert

DETROIT, Feb. 17.—The appearance here, in joint recital, of Maud Powell, the celebrated violinist, and May Mukle, the English 'cellist, aroused great interest, both artists displaying their accomplishments to decided advantage.

The program opened with the Arensky Trio in D Minor, piano accompaniment by Victor Benham, of the Michigan Conservatory of Music of Detroit. A number of encores were responded to, but the *piece de resistance* of the program was the encore played by Miss Powell, Paganini's great arrangement of the "Red Sarafan." Before she left Detroit, Miss Powell was entertained by the ladies of the Fine Arts Society in the Century Building.

Detroit Symphony Concert

The usual large audience attended the second Detroit Symphony Concert last Tuesday evening, in Light Guard Armory, with Mrs. Zoe Pearl Park, contralto soloist, and Hugo Kalsow, conductor and soloist.

The following program was offered: Overture, "Lenore," No. 3, Beethoven; Aria, Page's Song from "The Huguenots," Meyerbeer, Mrs. Zoe Pearl Park; Symphony No. 3, "Scotch," Mendelssohn; "Faust" Fantasia, Wieniawski, Hugo Kalsow; "Precieuse," Gillett, "Serenade of the Mandolins," L. C. Desormes, string orchestra; "Nur wer die Schmach kennt," Tschaiowsky, "Flieder," A. von Fielitz; "Contentment," Mary Turner Salter; "Shadows," "Sunshine," Carrie Jacobs Bond; "Recompense," Hammond, Mrs. Zoe Pearl Park; waltz, "Lagunen," J. Strauss.

With the Detroit Musicians

Myron W. Whitney, Jr., appeared in recital, under auspices of The Detroit Tuesday Musicales last week, in the Hotel Pontchartrain auditorium. Mr. and Mrs. Whitney, while in Detroit, were the guests of Miss Alice Lydecker, who also played his accompaniments for his program.

Tuesday morning Mrs. R. Adlington Newman entertained members of the Tuesday Musicales at her home. The program was presented by Gertrude L. Richardson, pianist; Mrs. Winifred Scripps Ellis, soprano; Mrs. D. H. Taylor, soprano; Mrs. C. H. Clements, contralto; Aileen Van Buskirk, violinist; Mrs. C. H. Brodt, pianist, and Louie Davison, violinist. Mrs. Laura McMullen read a paper on "Current Musical Events," and Mrs. Cragg, Mrs. Silver and Mrs. Stevens were accompanists.

F. G. L.

Mme. Homer at Thursby Musicales

Mme. Louise Homer and her husband, Sidney Homer, the composer, were the guests of honor at the seventh of Miss Thursby's series of musical receptions at her Gramercy Park home, on Friday, February 14. Mme. Homer sang and other vocal numbers were given by Grace Kerns, Finita de Soria, Annie Laurie McCorkle and Mary E. Williams. Alois Trnka and Raphael Cisin, accompanied by Ludmila Vojackova on the piano, gave violin selections.

NOTED MUSICIANS CARICATURED



This illustration represents impressions of six of the leading lights in the European music world as registered by a German caricaturist in the last issue of *Die Musik*. The fact that Gustav Mahler, the Bohemian composer, is now a resident of New York, and likely to remain so in future seasons, as conductor-in-chief of German operas at the Metropolitan, in no way alters his status in the Old World. Reading from left to right, in the top row are represented Max

Reger, the radical German composer now living in Leipzig; Richard Strauss, composer of "Salomé" and orchestral works of ultra-modern tendencies, and Felix Weingartner, the noted conductor, who has just succeeded Gustav Mahler as director of the Vienna Court Opera. In the lower row are Engelbert Humperdinck, composer of "Hänsel und Gretel"; Eugen d'Albert, the pianist and composer, and Gustav

MRS. BEACH'S RECITAL

Large Audience Hears Her in Fine Program and Original Work

BOSTON, Feb. 18.—Mrs. H. H. A. Beach gave a piano recital in Steinert Hall on the evening of Wednesday, February 12, which was attended by a very large audience. The program was generally conventional, the more academic works being relieved by three sketches of MacDowell, from "New England Idyls" and "Woodland Sketches," and by Mrs. Beach's own suite, which is cast in alternate piquant and romantic mold.

American Soprano for Vienna Opera

VIENNA, Feb. 15.—Felix Weingartner has engaged Gertrude Rennyson, the American dramatic soprano, to take the place of Elsa Brand at the Vienna Court Opera. Miss Rennyson was formerly a member of Henry W. Savage's English Grand Opera Company, and has been studying latterly with Frank King Clark in Paris.

HAMMERSTEIN KEEPS GILBERT

French Basso, of the Manhattan, Sings at Mrs. Butterfield's Musicales

It is announced that Charles Gilbert, the French basso, will sing at the Manhattan Opera House again next season. Attempts have been made to get him to sign a contract with the new Metropolitan Opera Company, but he has refused the offer.

Mr. Gilbert was the special soloist at a musicale given in New York last week by Mrs. Daniel Butterfield. He sang French songs to piano accompaniments played by M. Charlier, of the Manhattan, and the orchestral accompaniments of Victor Herbert's musicians.

Nina Fletcher to Play at Princeton

BOSTON, Feb. 17.—Nina Fletcher, the violinist, will play a concert program with Arthur Whiting, the pianist, at Princeton University, February 26. She is also to play this week at the Fogg Museum in Cambridge with Mr. Whiting.

D. L. L.

CINCINNATI ENJOYS LOCAL COMIC OPERA

"The Mahatma" Scores Success and Musical Societies Give Concerts

CINCINNATI, Feb. 17.—With two Sousa concerts in Music Hall, a concert by the Mozart Club, the second concert of the Musical Art Society, a new comic opera, "The Mahatma," written by Cincinnatians and presented by Cincinnati amateurs, and comic operas running at the Lyric and Grand, Cincinnatians have lacked nothing in the way of music this week excepting a symphony concert.

On Monday and Tuesday evening "The Mahatma" was presented in the Auditorium under the direction of Herman Bellstedt. This comic opera, the libretto of which was written by Howard Saxby, Jr., and the music by Herman Bellstedt, was very well received and drew large audiences on both evenings.

On Tuesday evening the second concert of the Mozart Club was given in the Odeon under the direction of Alfred Schehl. This organization presented for the first time the newly organized ladies' chorus in conjunction with the male choir which constitutes the club. The assisting artists were: Mary Conrey, soprano; Eleanor A. Bain, contralto; Frederick J. Lampe, tenor, and John C. Hersh, bass.

Special interest attached to a new composition for mixed choruses by Frank Van der Stucken, set to a poem by Bishop John L. Spalding, "Let Sorrow Come." This work made a deep impression on account of the expressive melody and fine workmanship and will undoubtedly become very popular. Another new composition, "The Cuckoo," for ladies' chorus, by Mr. Schehl, was also presented.

On Thursday evening the Musical Art Society gave its second concert of the season in the Auditorium, under the direction of Edwin W. Glover. An important number on the program was the Bach Cantata. The program also consisted of two Palestrina numbers and a new writing by Dr. N. J. Elsenheimer, formerly of Cincinnati. A quaint old Scotch song was also given, "Ay Waukin O'." This song is said to be one of the oldest known forms of music writings of that country. The original manuscript is now in the British Museum.

Friday afternoon and evening John Philip Sousa and his famous band regaled the lovers of good band music in Music Hall. Each encore called for a "March" and this in return for another, and Mr. Sousa responded most gracefully. The soloists were: Herbert L. Clarke, cornetist; Lucy Allen, soprano, and Jeanette Powers, violinist.

A small coterie of local newspaper men were favored with an informal recital at the Pen and Pencil Club, at a recent meeting of the club, by Eduard Schirner, a distinguished pianist of Leipzig and Berlin, who is at present in Cincinnati. Mr. Schirner has made a very favorable impression upon local musicians.

F. E. E.

Paur to Lose New Concert Master

PITTSBURGH, Feb. 17.—Wladslaw Wyganowski, concert master of the Pittsburgh Orchestra, whose engagement by Emil Paur, director of the orchestra, was commented upon widely, will not be with the organization next season. He has decided to go into vaudeville.

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GEBHARD TO BROADEN HIS ACTIVITIES

Distinguished Boston Pianist Will Tour the Country Next Season

BOSTON, Feb. 11.—Next season Heinrich Gebhard, the pianist, who is distinctly a tone poet, is to broaden his activities and to be heard more in this country than heretofore. Mr. Gebhard has attained a coveted position among pianists in the East, and at Boston, his home, he is regarded as a nonpareil at least.

This season he appeared with the Boston Symphony Orchestra early in November, playing the piano part in that masterpiece of C. M. Loeffler, "A Pagan Poem." So distinct was the success of this piece and such was the interest in it, that Dr. Karl Muck, conductor of the orchestra, has decided to repeat it in Boston this season, and its next performance will be given during March. Mr. Gebhard, who is an intimate friend of Mr. Loeffler, has not only imbibed the poetic feeling of the composer, but has stamped with his own personality and expression his part of a work which is preeminently imaginative, poetic and beautiful. The work will be produced also in New York by the Boston Symphony Orchestra during March.

Wherever Gebhard plays, whether it be in recital or with orchestra, or with the Kneisel Quartet, his audience is struck with the fact that he is a tone colorist, that the delicacy and finesse of his nuances is extraordinary, and that, while certain pianists stand forth among their fellows as technicians, Gebhard while his technique is, like that of other modern-day pianists, sufficient for the demands required, assures his audience that technique is only as a paint brush, so to speak. His playing is virile, sane, direct and yet surcharged with poesy, imagination and idealism.

It is a matter of interest, no doubt, to musical societies, clubs and organizations throughout this country that Heinrich Gebhard will be heard in the West, the South and the Middle West next season, as well as in the East.

D. L. L.



Heinrich Gebhard

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Yours truly,

V. P. HUNT.

Belleville, Ontario.

The first performance of August Enna's "Mutterliebe," a choral legend based on Andersen's "History of a Mother," took place at the Götting Sing-Akademie last week.

A Fussy Photographer

Two women were discussing with a photographer the question of their posing for pictures. Both wished to pose as musicians, one at a harp, the other at the piano.

"Are you musicians?" asked the photographer. "Can you play the harp and the piano?"

The women admitted that they could play neither instrument.

"Then I must refuse to photograph you in the pretended attitude of musicians," he returned. "The pictures wouldn't look natural, therefore they wouldn't be artistic, and would be a dis-

appointment to you and an injury to me. Many women have had a fad during the musical season of being photographed playing the violin, the piano or some other instrument.

"Unless they really know that particular instrument they cannot by any skill of the photographer be made to appear at ease in such a position. They sit awkwardly and they hold their hands awkwardly, simply because they are out of their element. My experiences with these musicians for photographic purposes only have been so unpleasant that I now refuse to add another to my list of failures."—*New York Sun.*

BUFFALO ORPHEUS CONCERT

Julius Lange's Chorus Assisted by 'Cello Soloist and New York Tenor

BUFFALO, Feb. 17.—A large audience was present at the second concert of the Buffalo Orpheus, under the direction of Julius Lange, at Convention Hall last Monday, with Mlle. Flavie van den Hende, 'cellist, and Ellisori van Hoose as soloists. A delightful opening number was the "Serenade," by Mozart, of which especially the first part was well rendered. The male chorus numbers consisted of "Der Fahrende Scholar," by F. Hegar; "Ave Maria," by V. Nessler, which was redemanded; "Der Gondelfahrer," by Schubert; "Vom Rhein," by Max Bruch, the latter two beautiful compositions and sung with good effect. "Die Drei Röslein," by F. Silcher, and "Rothaarg ist mein Schätzlein," by A. Kirchl, which was sung with spirit and had to be repeated. Mlle. van den Hende played compositions by Goltermann, Popper, Saint-Saëns and Dunkler, besides Thomé's "Simple Aveu" and Schumann's "Träumerei" as encores. Great pleasure was given by Mr. van Hoose with his most sympathetic and beautiful voice. His admirable high tones rang out splendidly in Verdi's "Celeste Aida," and L. Reichardt's "When the Roses Bloom" was sung with delicious simplicity and tenderness of expression. M. B.

ILLINOIS CHORUS IN CONCERT

Belvidere's Schumann Club Sings Under Direction of Chicago Music Critic

BELVIDERE, ILL., Feb. 17.—The Schumann Club, of this city, an organization of seventy girls, gave its first concert of the current season Tuesday, at the Methodist Church. The club chorus sang Moderati's "La Primavera," the bridal chorus from "Lohengrin," an arrangement for three-part chorus of Grieg's "Solveig's Song," Patty Stair's "Little Dutch Lullaby," and Fanning's "The Miller's Wooing." Margaret Hannah and Belle Tripp each sang a group of soprano solos; Nina Woodruff played Mendelssohn's "Capriccio Brillante," and the club's piano quartet, Misses Eldredge, Morris, Pettit and Woods, played Moszkowski's "Valse Brillante."

Louise Eldredge, a talented young violinist, played the first movement of De Beriot's Seventh Violin Concerto. The concert was well attended. The director of the club is E. M. Latimer, the music critic of the *Chicago Daily Journal*, who has been in charge since its organization in 1905. C. W. B.

Mme. Bartlett's Boston Musicales

BOSTON, Feb. 17.—Mme. Carolyn Gardner Clarke-Bartlett gave an informal musicale for her pupils at her studio in the Pierce Building last Thursday afternoon. Mme. Bartlett gave a group of songs, including two of her own compositions, "The Rose" and "A Spring Song." Katherine Hunt, who will be heard at the next meeting of the Chromatic Club, sang charmingly a group of children's songs. Winburn B. Adams, Mrs. Bartlett's assistant, sang Rubinstein's "Der Arsa," Franz's "Mädchen mit dem rothen Mündchen," Clough Leighter's "Who Knows" and Bullard's "A Flothingham Hunt." Mrs. L. A. Mann sang Lloyd's "A Birthday Wish." D. L. L.

MIGNON NEVADA MAKES HER DEBUT IN OPERA

Patti and Mary Anderson Go to Rome to Applaud Daughter of American Soprano

ROME, Feb. 16.—The Costanzi Theatre last night was brilliant with an audience that included many diplomats and notabilities in the music world to witness the debut of Mignon Nevada, the only daughter of Emma Nevada, the celebrated American soprano, who, in 1885, married Dr. Raymond Palmer. The debutante sang *Rosina* in "The Barber of Seville." She received many recalls and floral gifts. Her singing is highly praised.

Mignon is said to have inherited her mother's voice and more than her mother's beauty, which was never remarkable. The debut was an event in a social as well as musical sense, as resident and visiting Americans here took a great interest in it, and a host of Mme. Nevada's old friends flocked to the Eternal City in order to encourage the young singer.

Years ago Patti and Nevada sang on alternate nights at Covent Garden, and ever since they have been the closest friends, and the venerable châtelaïne of Craig y Nos has often said that her friend's daughter must not make her public debut without her being present. And so Patti came to Rome, as did another old friend, Mme. Navarro (Mary Anderson), who, when she heard that Mignon would make her bow to the world in distant Rome, said: "Never mind how far it is, I shall be there to hear and see her."

William Hirschmann at Musicale

William Hirschmann and Mrs. M. Young sang at a musicale given at the home of Mrs. H. Herrmann, at No. 22 East Ninety-fifth Street, on Monday, February 17. Mr. Hirschmann's numbers which received a most cordial reception were Tchaikowsky's "Serenade of Don Juan," Rubinstein's "Asra," and Schubert's "Aufenthalt." Mrs. Youngs most successful numbers were "Die Wunderschoene Frühlingszeit" by Becker, and "You and I" by Liza Lehmann.

Mrs. de Moss for Damrosch Tour

Mary Hissem-de Moss has been engaged for an eight weeks' tour of the Pacific Coast with the New York Symphony Orchestra, from April 20 to June 20. Other engagements of this popular singer are February 17 and 20, East Orange, N. J.; February 24, Philadelphia; February 27, New York, and March 7, Brooklyn.

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ST. PAUL SINGER MAKES HER DEBUT

Alma Peterson Wins Laurels at Popular Concert of the Local Orchestra

ST. PAUL, Feb. 15.—Of particular interest was the popular concert at the Auditorium last Sunday afternoon. The program was given by the St. Paul Symphony Orchestra, assisted by the St. Paul Choral Club, in the production of Bargul's "Thirteenth Psalm." Mendelssohn's "Hear My Prayer" and the chorus "Unfold, Ye Portals!" from Gounod's "Redemption."

N. B. Emanuel conducted both chorus and orchestra with notable earnestness and efficiency.

Alma Peterson, a young and promising soprano, was heard by a large number of people for the first time in solos from Mendelssohn's "Hear My Prayer." Gifted with a fine voice, which is marked by a sympathetic, appealing quality particularly suited to serious work, and bearing evidence of a training which has guarded and developed the beautiful organ, the young singer met the severe test of a first appearance with orchestra in a large auditorium with admirable ease. Miss Peterson was given the encouragement of enthusiastic applause, Mr. Emanuel permitting a repetition of the number "O For the Wings of a Dove."

Part second of the program was given by the orchestra and embodied remarkably well-chosen numbers. The "Fantasie on Lohengrin" was greatly enjoyed, and the "Largo" from Dvorak's "New World" Symphony was given a most creditable rendition and sympathetic hearing. The "Aubode Printaniere," by Lacombe, and Delibe's "Pizzicato Sylva" furnished the light number on the program, which closed with an attractive and interesting selection from Puccini's "Madam Butterfly."



ALMA PETERSON
Gifted St. Paul Soprano

The orchestra board of directors announce the engagement of David Bispham for the popular concert of March. The progressive attitude of the orchestra association is further demonstrated in the announcement that Galski and Sembrich will also be heard at the Sunday concerts in March.

F. L. C. B.

PRAISE FOR BISPHAM

Eminent Baritone Lauded by Music Critics Throughout the Country

David Bispham, whose return to the American concert stage this season after two years' absence abroad, has been the signal for enthusiastic praise on the part of music critics in the cities visited during his present tour.

Mr. Bispham's appearances in his native city, Philadelphia, have been frequent of late, and in his capacity as both singer and reciter, have been attended with tremendous success. Not long ago a great audience filled the Academy of Music to hear him recite "Enoch Arden," with Richard Strauss's music; a little later he sang the title rôle of Bruch's "Odysseus," in the oratorio of that name, with the Philadelphia Choral Society; then he was the soloist at the concert of Conradi, the well-known pianist; he has just given a recital to a large audience of his friends and admirers at Haverford College, and last week, at the concert of the Orpheus Club, he read the Antigone of Sophocles, with Mendelssohn's music, before a gathering that comprised the most cultured musical and literary elements in the city, and that filled the Academy from pit to dome. All these engagements have occurred recently.

Concert by Flonzaley Quartet

The Flonzaley Quartet, through the courtesy of Edward J. de Coppet, presented an interesting program at the American Institute of Applied Music, in New York, Friday evening of last week. Mozart's Quartet in B Flat Major, Martini's Sonata for Two Violins and Cello, and Schumann's Quartet in A Major, op. 41, No. 3, comprised the program.

Kaiser Honors Seattle Liederkranz

SEATTLE, Feb. 17.—Emperor William, of Germany, has presented the Seattle Liederkranz with two volumes of songs selected under his personal supervision. The local organization is the only society in the State of Washington to receive such an honor. The society will formally dedicate the books at a reception and banquet to be arranged later.

Anna Siemer Sings

Beatrice Goldie's talented pupil, Anna Siemer, was the soloist at the reception given to the Dolce Musical Club, of Brooklyn, at the residence of Sophia Bartell, in Hancock Street. Her numbers were: "Sunshine and Rain," Blumenthal; and "A May Morning," Denza.

SICKESZ AND THE CRITICS

Dutch Pianist Praised for Performances with the Kneisel Quartet

Jan Sikesz, the Dutch pianist, who gives his first New York recital on Tuesday, has recently received many favorable notices regarding his playing with the Kneisel Quartet. As Mr. Sikesz was for four years a member of one of the leading string quartets of Vienna he looks upon his knowledge of chamber music obtained by this time as most valuable. Mr. Sikesz played with the Kneisel Quartet in New Bedford, Mass., recently. The *Evening Standard* of January 16 has this to say: "Mr. Sikesz was pianist for Dvorak selection. In ensemble work and in the brief solo passages which fell to him in this selection his splendid treatment was marked by sympathetic and beautiful qualities."

Later Mr. Sikesz was engaged to assist the quartet in Philadelphia and Princeton. The *Philadelphia Bulletin* of February 11 says: "In the Dvorak Quintet the Kneisel players were assisted by Jan Sikesz. The composition is most melodious, and in the most admirable rendering the work of Mr. Sikesz at the piano was noticeable for its effectiveness, there being a pure, sweet tone, facile execution and excellent taste in making the piano a part of the whole rather than any forcing of its distinct voice into undue prominence." Critics of the *Philadelphia Record* and *Public Ledger* also commented most favorably upon his work.

MAHLER'S FORMAL RESIGNATION

Director Will Probably Renew His Contract with the Metropolitan

Gustav Mahler, the famous music director and composer, has resigned the position which he occupies with so much distinction at the Metropolitan Opera House.

His resignation will take effect at the end of his present engagement, which is said to have been limited to three months.

According to Heinrich Conried, however, the action of Mr. Mahler is to be taken in a Pickwickian sense, and as a mere formality.

"It is virtually certain," said Mr. Conried, "that Mr. Mahler will accept the offers which have been made to him for next season by the Metropolitan management."

"His resignation is only a precaution, and he tendered it in order to be able to protect his dignity and to assure himself as to his artistic standing and authority under the new Metropolitan régime."

CHICAGO HEARS MISSES SASSARD

Young Women Are Guests of Honor of "Le Club Français"

CHICAGO, Feb. 21.—The Misses Eugenie and Virginie Sassard gave a successful concert, in Music Hall, Fine Arts Building, and pleased a large audience with a well-balanced program.

On Tuesday, February 18, the young women were guests of honor at "Le Club Français." The club was entertained by Mme. James N. Channon at No. 579 Dearborn Avenue.

KATHARINE GOODSON
IN UNUSUAL PROGRAM

Audience Enthusiastic at English Pianist's First New York Recital

KATHARINE GOODSON'S FIRST NEW YORK RECITAL, MENDELSON HALL, FEB. 17.—The program:

Sonata, A major.....Mozart
Rhapsodie, op. 119, No. 4.....Brahms
Fantaisie ("Der Wanderer"), op. 15.....Schubert
Papillons, op. 2.....Schumann
Four Studies: op. 25, No. 1; Posthumus, No. 2; op. 25, No. 3; op. 25, No. 9. Valse, op. 42.....Chopin
Reverie.....Richard Strauss
Etude, "Espana".....Emil Sauer
Rigaudon (new).....Arthur Hinton
Etude Fantastique (new).....Joseph Holbrooke
Rhapsodie No. 2.....Liszt

The many admirers Katharine Goodson has won in New York through her appearances with orchestra and string quartet were glad to have the opportunity to hear the distinguished English pianist in recital on Monday afternoon, when they turned out in full force and gave her a most cordial reception.

Miss Goodson is an artist of pronounced individuality. She is no slave to conventional readings. Possessing remarkably fleet fingers and a fine command of tonal resources, she is excellently equipped to reproduce her invariably interesting interpretations. There is a rare and refreshing spontaneity and elasticity in her playing, magnetic animation and exceptional brilliance. Her diversified program gave her plenty of opportunity for the display of her catholicity of taste and style, and it would be difficult to say which of her numbers the audience most enjoyed. The applause was enthusiastic throughout, and extra numbers were freely demanded. At the end she added Rachmaninoff's Prelude and Schumann's familiar "Nachtstück."

The general verdict of the public was voiced in these representative press comments:

"Miss Goodson plays with a fresh and active spirit, and gives charm to what she presents. . . . Her performance of Mozart's Sonata was delightful in its point, animation and vivacity."—*Richard Aldrich in the Times*.

"She played Liszt's second Hungarian Rhapsody with a dash, a vivacity, a passionate intensity, an impulsive ardor, that were thrilling. . . . the Schubert, with a full appreciation of its tonal charm, its melodic pathos, and its wonderful anticipation of modern pianistic effects."—*H. T. Finck in the Evening Post*.

"Her treatment of the piano is far from mushy; it is muscular. One welcomes the propulsive energy of her playing, her vigorous attack and mettlesome charge."—*Max Smith in the Press*.

Mme. Le Grand Reed's Plans

Mme. Le Grand Reed, the distinguished Canadian soprano, has been engaged to sing in Montreal, March 11 and 12 and on March 31 with the People's Choral Society, in Toronto. On April 7 she sings in Hamilton, Ont. She will later give a song recital in New York.

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Pearle Willford, a pupil of Marion Tyler, of Chicago, appeared in concert at Cairo, Ill., last week.

Frances Marie Donovan, reader, assisted by John T. Reed, basso, of the American Conservatory, gave a recital in Kimball Hall, Chicago, February 8.

Mildred Forsyth and Master Emory Gallup, assisted by Edna Styer, reader, gave a recital at the Kelso School, in the Auditorium, Chicago, Tuesday evening, February 11.

Harry Loventhal, the twelve-year-old violinist of Philadelphia, will give a recital in the Orpheus Club rooms on February 26, assisted by Lotta Garrison Hickman and Rollo F. Maitland.

Charles Derbyshire has been reappointed bass soloist at the First Congregational Church, Tacoma, Wash., and resumes the work he interrupted some time ago to study voice in New York.

Leland Howe, organist and choirmaster of the First Presbyterian Church, of Atlantic City, will give a recital at the Hotel Chelsea, next week. His program includes a tribute to MacDowell, who was a fellow-student with Mr. Howe abroad.

The Skilton Quartet, composed of Albert Skilton, C. A. Perry, F. L. Peck and Louis Mack, all of Watertown, Conn., sang at the concert given in the Bethlehem Methodist Church, Waterbury, on Wednesday evening, February 19.

Sidney Silber, director of the piano department of Des Moines (Iowa) College, will deliver the final lecture of a series of five, on "The History of Music," in the college chapel, Saturday evening, February 15.

Dora Souvageat, one of the most accomplished pianists of Tacoma, Wash., played at a studio recital given by her teacher, G. H. Venino, in Seattle last week. She is planning to go to Vienna in March to continue her music study under Leschetizky.

Samuel Gardner, a young Providence, R. I., violinist, whose work has won much praise when he has appeared before the Art Club, is to give a recital at Memorial Hall, on February 26. He will be assisted by Miss Mansir, pianist, and Miss Jefferds, soprano.

Edith Downs has taken the position as organist of the Westville Congregational Church, New Haven, Conn., made vacant by the recent resignation of Frank Munn, who had been there for years. Mr. Munn has brought the choir to a high degree of excellence.

Mark Andrews, of Montclair, N. J., will give an organ recital on the evening of Tuesday, February 25, in St. Luke's Church, and will be assisted by Udo Gossweiler, the cellist. One of Mr. Andrews's selections will be Beethoven's Symphony in C Minor, op. 67.

Haidee Seideman, a talented pupil of Charles R. Dutton, was presented by him in recital in his San Francisco studio recently. She rendered a difficult program with much excellence, her numbers being from Hadyn, Beethoven, Chopin, Scriabine, Moszkowski and Liszt.

Dr. Percy Goetschius, formerly of the New England Conservatory of Music and now instructor of composition and theory at the Institute of Musical Art, New York, is at work on a composition for violin and piano which he and Franz Kneisel will later perform in public.

Augusta King, of Winthrop Road, Brookline, Mass., gave a musicale and reception recently at which music was furnished by Edith Christie Miller, violinist; Maud Paradis Lane, Cordelia Paine, Edith Noyes Porter, pianists; Mrs. James McGeough, M's. Jeanette Noyes Rice, soloists.

Stella Flanagan, a pupil of Ethan Allen Tausig, of St. Louis, sang at a recent symphony concert with flattering success. Her numbers were the aria from "Robert le Diable," "Killarney" and "Carissima," by Penn. Miss Flanagan is but sixteen years old, but great things are prophesied for her.

Warren Andrews, organist, assisted by Beatrice Fine, soprano, and George C. Carrie, tenor, gave the thirteenth of his first series of free organ recitals, in the Church of the Divine Paternity, on the evening of Monday, February 17. There was a pleasing program, which was listened to attentively.

The committee of the Newark (Ohio) Festival have secured from Messrs. Haensel and Jones, of New York, the following artists for May 6, 1908, when this society produces Mendelssohn's "St. Paul": Louise Ormsby, soprano; Lillia Snelling, contralto; Frank Ormsby, tenor, and Julian Walker, basso.

Harry Clifford Lott, the baritone, formerly of Columbus, Ohio, gave a song recital there in the Southern Theatre on the evening of Wednesday, February 19, under the auspices of, and assisted by, the Orpheus Club. The program was an attractive one, excellently given. Mr. Lott was accompanied by his wife.

The New Haven (Conn.) Choral Union, assisted by Max Reiser, tenor; Mme. Rabold, soprano; Grace Walker, contralto; Harry B. Jepson, organist, the New Haven Symphony Orchestra and a chorus of 225 trained voices gave Haydn's "The Creation" in Woolsey Hall on Thursday, February 20.

A delightful musicale was given at the E. K. Peale Conservatory, Columbus, O., recently, the program being an especially diversified one. The organ numbers were by C. Wilbur Harley; piano and violin solos by Winfield P. Biery and Elizabeth Doerr, while Nettie Moore Chain sang soprano solos. The Peall Quintet was also present.

Evelyn Choate, of Buffalo, will start for Berlin on March 7 to hear for herself as many as possible of the important new music works brought out in Germany. She has had an especially busy season, having given many lecture-recitals in public and private, besides musical programs. Althea Birge, the violinist, will accompany Mrs. Choate to Europe.

Mrs. Ethel Connely Cutler, soprano; Arthur Vogelsang, tenor, and Arthur Jones, tenor, appeared in the operetta, "Rose of Auvergn," by Offenbach, Friday evening, February 14, at the Medina Temple, Chicago. This was a return engagement for Mrs. Cutler and is the most important event which takes place at the Medina Temple during the season.

Advanced pupils of Albino Gorno gave a Bach evening at the Odeon, Cincinnati, on February 21. The program included a sonata in three movements, for piano and flute, d'Albert's arrangement of the organ D major prelude and fugue, for piano, and two piano transcriptions by Sig. Gorno, besides other well-known and interesting works.

A well-attended and greatly enjoyed recital was given recently by the pupils of Emma J. Downs, of Buffalo, in her Fulton Street studio. Those who took part were: Margaret McGurn, Mabele Beale, Martin Ruben, Mary Hart, William Walsh, May Daly, Margaret Hayes, Jennie Adams, Mercedes Hart, Margaret McCarthy, Jessie Nye and Hazel Eagen.

Hugo Troetschel, assisted by Gretchen Heydeklang, soprano, gave his one hundred and thirty-third organ recital, at the German Evangelical Church, Brooklyn, on the evening of Monday, February 10. The program consisted wholly of Liszt and Wagner selections, Miss Heydeklang singing "The Lorelei" of the former, and the latter's "Schmerzen" and "Traume."

The engagement has been announced of May Bradley to George R. Kelsey, both well known in music circles of New Haven, Conn. The betrothal is the result of the association of the singers as the principals in "Martha," soon to be produced by a local company. Miss Bradley is the leading soprano of the city and Mr. Kelsey has been heard in many music plays.

The Columbus, O., Männerchor is making extensive preparations for a more than usually elaborate celebration of its sixtieth anniversary in March. A committee is negotiating with some of the most prominent artists in the country to take part. On the program already are the sextette from "Lucia" with chorus and orchestra accompaniment, and the "Pilgrims Chorus" from "Tannhäuser."

A joint recital by Sig. Silvio Scionti, pianist, of the American Conservatory, and Sig. Umberto Bucchieri, tenor, of the Chicago Conservatory, was given at Hotel Del Prado, Chicago, Friday evening, February 7. Sig. Scionti played from Schumann, Chopin, Dohnanyi and Liszt and Sig. Bucchieri sang selections from "Aida," "Pagliacci," "Rigoletto," one French song by Tosti and one song by Mascagni.

A musicale and dance was given at the Hotel Knickerbocker, New York, last Saturday night under the auspices of the Young Folks' League of the Young Women's Hebrew Association. The singers, furnished by Heinrich Conried, were Roberta Glanville, soprano, and Mme. Paula Woehning, contralto. The proceeds of the dance will be devoted to the work of the association, which is of a charitable character.

William Hallon Green, assistant director of the Leschetizky Piano School, of Philadelphia, presented one of his pupils, Arthur Howell Wilson, in West Chester on the evening of February 15. Mr. Wilson was assisted by J. Rupert McCowan, baritone, and made an excellent impression in an especially fine program, opening with Beethoven's "Sonata Pathétique" and ending with a group of Chopin compositions.

J. Truman Wolcott, organist and choir-master of the First Congregational Church, Detroit, Mich., will have two of his new songs sung for the first time at the services Sunday, February 16. John Atkinson will sing "Caldary's Story" at the morning service, and Miss ve Muth will sing "The Man of Galilee," written for her, in the evening. These two songs and "Lo! I Am with Thee" will be published in about two weeks.

The Morning Musical Club, of Brookline, Mass., held its fourth meeting of the season on February 12, at the home of Mrs. E. E. Parker. The subject was "Music in Nature," and after the paper by Mrs. Parker, Dr. Arthur Cushing gave an excellent imitation of bird calls. The

musical part of the program was given by members of the club, with the exception of a fine piano solo—an etude and scherzo by Chopin—which was contributed by one of the guests.

The music department of the Winchendon (Mass.) Woman's Club, of which Eva Waterman Holgate is chairman, is taking up the study of Musical History, as edited by Louis and Arthur Elson, "The Contrapuntal School," "The Classical Period," "The Romantic Period," having formed the subject of recent musicales. The February meeting was dedicated to MacDowell. At each gathering a member reads a paper on current music events gleaned from the columns of MUSICAL AMERICA.

Mme. Schumann-Heink, the popular contralto, whose phenomenal success in a special performance in the Manhattan Opera House a few weeks ago is still in the minds of the public, will make her last New York appearance this season in Carnegie Hall, on the afternoon of March 7. She will be heard on this occasion in a most interesting and attractive program; partly operatic selections and partly songs. Among the latter we find quite a number of French, German, Italian and Hungarian ballads and a group of English songs.

A most important musical event of the week in Detroit, Mich., was the recital given by Victor Benham, of the Michigan Conservatory of Music, on Thursday evening, February 13, in the Church of Our Father. His program included the Emperor Concerto, op. 73, by Beethoven; Concerto in A Minor, by Schumann, and Concerto, op. 11, by Chopin, the orchestral accompaniment being played on a second piano by Alyce Cullyford. The E flat concerto was composed by Beethoven, for Carl Czerny, who introduced it in Vienna in 1814.

The pupils of Carl Schachner, of Philadelphia, were heard in the Orpheus Club rooms on the evening of Tuesday, February 18, in a recital that gave pleasure to a large gathering. Those who took part were: Edna B. Schooley, Gregory S. Kelly, Anna E. Sterling, Richard G. Ledig, Elva Manning, Joseph S. Frederick, Zipporah B. Rosenberg, Wallace Garlick, Elsie Brasch, Arthur G. Dickson, Rudolph Sternberg, Mrs. Fritz Harendt, Mrs. Emil Heise, Maurice J. Long, Bertha M. Brockerman, Frank A. Diamond, Mae Adele Evans, Mrs. Philip Berg and Frederic Ayres.

Under the auspices of the Sixth Regiment of the United Boys' Brigade, connected with the Calvary Methodist Episcopal Church, an enjoyable concert was given recently by members of the International Ladies' Piano Quartet, under the management of Charles J. Wilson. Elena Morova, a Russian pianist, made her first public appearance in New York City and proved a very efficient interpreter of Bach-Tausig, Chopin and Liszt. Four nations were represented by the members of the piano quartet. Besides Mlle. Morova were Mme. Marcelle Barrés (France), Mme. Mignon Krebs (Germany) and Clare White (America).

Sam Franko's Concerts of Old Music

The last of Sam Franko's Concerts of Old Music this season will be given Wednesday evening, March 4, at Mendelssohn Hall. For the first time, an entire program will consist of the works of one composer, and, appropriately enough, this composer is Bach. An opportunity will thus be provided to introduce to the public the new Bach Society, the chorus of which has been in training under Mr. Franko's direction throughout the Autumn and Winter. They will sing the Cantata No. 6, "Bide With Us," and the Reformation Cantata, No. 79, "The Lord Is a Sun and Shield." The orchestra will play the C Major Suite in a new arrangement by Weingartner, and the concertmasters, Messrs. Henry P. Schmitt and John Spargur, will perform the double concerto for two violins with orchestra.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

INDIVIDUALS

Beddoe, Dan.—Boston, Feb. 23.
 Boulton, Isabelle—Boston, Feb. 23.
 Carreno, Theresa—Los Angeles, Feb. 22; San Diego, Feb. 25; Los Angeles, Feb. 28; Dallas, Tex., Mar. 4; Muskogee, Tex., March 5; Oklahoma, March 7; Wichita, Kan., March 9.
 Cottlow, Augusta—Emporia, Kan., Feb. 24; Wichita, Feb. 26; Winfield, Feb. 28.
 De Gogorza, Emilio—Baltimore, Feb. 28.
 Figue, Carl—Brooklyn, Feb. 28 and March 6.
 Gallico, Paolo—Newark, N. J., Feb. 25.
 Hamlin, George—Chicago, Feb. 23.
 Hinkle, Florence—Baltimore, Feb. 22; Brooklyn, Feb. 26; Washington, Feb. 27.
 Hutcheson, Ernest—Philadelphia, Feb. 22; Boston, Feb. 25; New York, Feb. 27.
 Janpolski, Albert—Minneapolis, Feb. 28.
 Johnson, Edward—Cleveland, Feb. 25.
 Kileski-Bradbury, Mmc.—Boston, Feb. 23.
 MacMillen, Francis—Hartford, Feb. 24; Middletown, Conn., Feb. 28; Genoa, N. Y., March 2; Rochester, N. Y., March 3; Binghamton, March 4; Williamsport, Pa., March 6.
 Martin, Frederick—Boston, Feb. 23; Chelsea, Feb. 27.
 Miller, Christie—Cleveland, Feb. 25.
 Miller, Reed—Philadelphia, Feb. 24; Hartford, Conn., Feb. 25.
 Ormsby, Frank—Boston, Feb. 26.
 Paderewski, Ignace—Los Angeles, March 3.
 Parker, Horatio—Columbia University, New York, Feb. 25.
 Randolph, Harold—New York, Feb. 27.
 Samareff, Olga—St. Paul, Feb. 28; Chicago, March 1.
 Sembrich, Marcella—Toronto, Feb. 28.

Sicketz, Jan—Mendelssohn Hall, Feb. 25.
 Strong, Edward—Baltimore, Feb. 22.
 Waldo, Helen—Durham, N. C., Feb. 25; Savannah, Ga., March 3.
 Winkler, Leopold—Reading, Feb. 24; Scranton, Feb. 25.
 Witherspoon, Herbert—Cleveland, Feb. 25 and 26.

ORCHESTRAS, QUARTETS, ETC.

Adamowski Trio—Memphis, Feb. 27; Ann Arbor, Mich., March 2; Oberlin, Ohio, March 3; Cleveland, March 5; Columbus, March 6.
 Boston Symphony Orchestra—Carnegie Hall, Feb. 22; Troy, N. Y., Feb. 24; Boston, Feb. 28 and 29; Worcester, March 3; Boston, March 6 and 7.
 Flonzaley Quartet—Boston, Feb. 25.
 Kneisel Quartet—Chicago, Feb. 23; Baltimore, March 6.
 Minneapolis Symphony Orchestra—Minneapolis, Feb. 28.
 New York Philharmonic Society—Carnegie Hall, New York, Feb. 28 and 29.
 New York Symphony Orchestra—New York, Feb. 22 and 23; Philadelphia, Feb. 24; East Orange, N. J., March 5; New York, March 7 and 8.
 New York Trio—New York, Feb. 29.
 Philadelphia Orchestra—Baltimore, Feb. 24; Washington, Feb. 25.
 Pittsburgh Orchestra—Pittsburg, Feb. 22; Cincinnati, Feb. 28 and 29; Pittsburg, March 6 and 7.
 Russian Symphony Society—Carnegie Hall, New York, March 5.
 Symphony Concerts for Young People—Carnegie Hall, New York, Feb. 29.
 Sousa's Band—Newark, Feb. 22; New York Hippodrome, Feb. 23.
 Theodore Thomas Orchestra—Chicago, Feb. 22; Cleveland, Feb. 25 and 26; Chicago, Feb. 28 and 29; March 6 and 7.
 "Madam Butterfly" (Henry W. Savage)—Denver, Feb. 22; Wichita, Kan., Feb. 24; Oklahoma City, Feb. 25; Fort Smith, Ark., Feb. 26; Springfield, Mo., Feb. 27; Joplin, Mo., Feb. 28; Topeka, Kan., Feb. 29; Kansas City, March 1; St. Joseph, Mo., March 2; Lincoln, Neb., March 3; Omaha, March 4; Marshalltown, Ia., March 5; Ottumwa, Ia., March 6; Cedar Rapids, March 7.
 "Woodland" (Henry W. Savage)—Los Angeles, Feb. 22; Prescott, Ariz., Feb. 24; Phoenix, Ariz., Feb. 25; Tucson, Ariz., Feb. 26; Bisbee, Ariz., Feb. 27; Douglas, Ariz., Feb. 28; El Paso, Tex., Feb. 29.

Decorations have been conferred recently on Max Bruch, the German composer, Willy Burmeister, the German violinist, and Felix Senius, the young tenor, who has been attracting attention in England and on the Continent this season.

A disciple of the Neo-German school named Theodor Schablass has brought out an opera named "Leon," which is based on Grillparzer's comedy, "Weh' dem der lügt!"



John C. Heed

John C. Heed, a composer of band and orchestra music, and associated with John Philip Sousa and Walter Damrosch during his career, died of consumption on Wednesday of last week. He was buried in Newark. His body was borne in a funeral procession headed by a band made up of his friends, which played a funeral march that Mr. Heed had composed. The interment was in Hackettstown, N. J. He was born in Newark, April 23, 1862, and from childhood showed musical talent.

Georges Graziani

Georges Graziani, a singing teacher well known in Europe, is dead at Buenos Aires, where he was giving a special course at the Conservatory. Before going to South America he had been a resident of Berlin for many years. He had a number of pupils who have gained distinction, notably Geraldine Farrar, who studied with him when she first went to Berlin from Paris, and who made her debut at the Royal Opera, Berlin, as his pupil.

Benjamin Monteith

Benjamin Monteith, organist and choir director of St. John's, one of the most prominent churches of Jersey City, N. J., died late Wednesday night of last week, at Christ Hospital, Jersey City, after an operation from which he failed to

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The fourth Bach Festival of the New Bach Society, of Leipzig, will be held in Chemnitz on October 3, 4 and 5.

Thomas G. MacPherson

Thomas G. MacPherson, prominent in Poughkeepsie as a musical director, died in his home in that city, Monday of last week, of blood poisoning. He was fifty-three years old. He was conductor of the Poughkeepsie Eutrope Glee Club and director of the choir in the First Presbyterian Church. He was the brother of City Judge MacPherson, of Trenton, N. J.

William A. Collins

HARTFORD, Feb. 17.—William A. Collins, a local tenor, died in Chicago last week and was buried from his mother's home, No. 19 Witmore Street, this city. He had been associated with the San Carlo Opera Company as stage manager, under the name of Miro Delmatto.

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